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Send us your pictures

To have your pictures published in Gallery, send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/apgallery for details. We cannot publish images without the necessary technical details. Each RGB image should be **a minimum of** 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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125 years young

I'd like to wish all of our readers a very happy birthday. This week, as if you didn't know, the AP reader is 125 years old. Reaching such an age is quite an achievement and definitely something worth celebrating. It's no coincidence that this week is also the 125th anniversary of the publication of the first edition of AP, but as it is the readership that has kept the magazine running every week for the last 6,500 weeks, it is you we need to spoil. So we have some nice gifts for you and we've put together a special issue to celebrate the special relationship we have shared for so long. You have played a crucial role in every issue of this magazine, with your letters, views, questions and pictures, and in this issue we're looking back over some of the most memorable times we've worked together to make the most of this fantastic shared hobby of ours.

Looking back, we've disagreed frequently, but we've rarely fallen out, and we've stayed as loyal to each other as childhood friends. We've grown together and enjoyed the journey; learnt from each other and become wiser, better photographers. Thank you for your friendship, your society and your company over the years. Here's to many more to come.

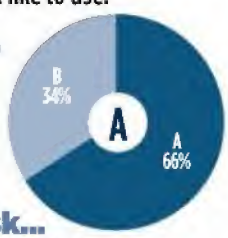
Our question of the week

In AP 26 September we asked...

Price and image quality aside, is the Leica M9 the sort of camera you would like to use?

You answered...

A Yes 66%
B No 34%



This week we ask...

If digital cameras disappeared for the day, which other type would you like to try?

A Whole plate (81/2x61/2in) **B** 5x4in **C** Medium-format SLR **D** Medium-format folder **E** 35mm SLR **F** ASP SLR **G** Minox-sized spy camera **H** Other

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News

"You have to get permission in writing from every parent of every child"

Police chief's photos banned, page 6

Famous billionaire plans to 'zap' the paps | Camera imaging sensors targetted

Photographer 'laser shield' exposed: is it legal?

ATTEMPTS by celebrities to thwart paparazzi using 'laser shields' could give photographers grounds for legal action, a leading media lawyer warns.

A report in the *Sunday Times* on 20 September stated that Roman Abramovich, the Russian oligarch, has installed an 'anti-paparazzi shield' on his largest yacht.

The report added: 'Infrared lasers detect the electronic light sensors in nearby cameras, known as charge-coupled devices. When the system detects such a device, it fires a focused beam of light at the camera, disrupting its ability to record a digital image.

'The beams can also be activated manually by security guards if they spot a photographer loitering.'

However, asked whether such action is legal, Rupert Grey, a lawyer at London-based Swan Turton, told AP: 'This sounds more like James Bond than the real world.

'But assuming the Russian oligarch referred to has such a device, he would be well advised to take a look at the Torts Interference with Goods Act 1977 before he turns it on the British paparazzi: intermeddling with goods belonging to someone else, or altering their condition, is a trespass to goods and will entitle the photographer to claim compensation without having to prove loss – not that he/she will get much in the way of compensation unless they do [prove loss].'

Grey added: 'If I was advising the said celeb I would plead lawful justification – that is, invasion of privacy – which would raise the stakes a bit. I would also be worried that lasers cause collateral damage, both to the camera and/or the claimant's health.'

Jonathan Coad – also a solicitor at Swan Turton – added that if Abramovich, or his partner, are in a place regarded as 'enjoying a reasonable expectation of privacy', then they should be protected under the Press Complaints Commission (PCC) Code of Practice.

But he added: 'The difficulty is the status of the super yacht. Clearly it is private in the sense that you only get on it if invited. The problem is that the press will say there are no private places on the ocean, as anyone can see you if you are on the deck.

'So far as I know it has not been tested, but if you use as an analogy [model] Elle McPherson's successful complaint about photos on a private beach, I think a complaint about a shot from a yacht should succeed.'

However, added Coad, it is possible that the PCC, which is self-regulated, may rule in the photographer's favour anyway, spelling good news for the paparazzi.

Jessops saved in £34m bank deal

THOUSANDS of Jessops jobs have been saved in a deal that means the troubled photo retailer's main operating company will be sold to a new firm, 47% of which will be owned by HSBC.

The agreement, effective from 29 September, means that HSBC will 'forgive £34m of debt' owed by Jessops.

Jessops said the restructuring will protect '2,000 jobs directly, as well as others in the supply chain'.

Chairman David Adams added: 'After many months of hard work, we have been able to secure a long term future for Jessops Group Limited.'

Adams said the restructuring proposal will ensure Jessops remains a 'fundamentally strong' business with a strong high street presence.

It will also protect thousands of jobs and ensure that our customers continue to receive the specialist service they expect from us.'

The new company, Snap Equity Limited, will be 47% owned by HSBC, 33% by the Trustees of The Jessops Group Limited Pension and Life Assurance Scheme, and 20% owned by an Employee Benefit Trust.

SNAP SHOT

Lens launch

Korean lens maker Samyang has unveiled a 14mm f/2.8 IF ED MC Aspherical optic designed to be used on digital SLRs with a full-frame or an APS-C-sized imaging sensor. The 14-elements-in-12-groups lens includes two ED and two aspherical lenses and is due to be launched in November in Canon, Nikon, Sony and Pentax mounts. There is, as yet, no word on UK pricing or an availability date. Visit www.samyang.pl.

Cash back

Canon customers can claim cash back on purchases of the EOS 450D and 500D digital SLRs before 31 October. Canon is giving customers £50 back on its EOS 450D and £65 on the EOS 500D. Claim forms must be posted to the address on the form, along with proof of purchase. Terms and conditions, plus a claim form, can be downloaded at www.canon.co.uk/futurephotocashback.

Magnum bags

Magnum says it has redesigned its AW series camera bags to be more durable and suitable for today's professional DSLR kit. The series includes a removable accessory pocket, a 'rain-flap lid' and a water-resistant base. They come in three sizes: the Magnum 200 AW, the 400 AW and 650 AW. The 650 AW, for example, is designed to hold up to two professional DSLRs with eight to ten lenses. UK prices were not available. Visit www.lowepro.co.uk. Tel: 0870 420 4211.

PhotoDiary

A week of photographic opportunity

WEDNESDAY 7 OCTOBER

EXHIBITION The People of the Forest: 20 Years of Images from the Rainforest Foundation, until 18 October at Proud Camden, London NW1 8AH. Tel: 0207 482 3867. Visit www.proudcamden.com. **DON'T MISS** Red Squirrel Walk (11.30am-12.30pm) at Brownsea Island, Poole Harbour, Dorset. Tel: 01202 707 744. Visit www.nationaltrust.org.uk.

THURSDAY 8 OCTOBER

DON'T MISS Fungi Photography (10am-noon) at Clumber Park (south of Worksop), Notts. Tel: 01909 476 592. www.nationaltrust.org.uk.
DON'T MISS Country Walk (11am-1pm) at Ightham Mote, Kent TN15 0NT. Tel: 01732 811 145. Visit www.nationaltrust.org.uk.

FRIDAY 9 OCTOBER

EXHIBITION Polaroid: Expo.09.10.09 photographers mark the final 'use by' date on the last batch of Polaroid film. Runs until 28 November at Atlas Gallery, London W1U 7NF. Tel: 0207 224 4192. Visit www.atlasgallery.com.
EXHIBITION A Celebration of British Wildlife, until 16 October at Hoopers Gallery, London EC1R 0AA. Visit www.hoopersgallery.co.uk.

SATURDAY 10 OCTOBER

EXHIBITION The East Anglians by Justin Partyka, until 13 December at Sainsbury Centre for Visual Arts, University of East Anglia, Norwich NR4 7TJ. Tel: 01603 593 199. Visit www.scva.ac.uk. **DON'T MISS** Photofair (10am-6pm), as part of Photomonth (east London photography festival) at Spitalfields Traders Market, London E1 6AA. Tel: 0207 375 0441. Visit www.photomonth.org.

SUNDAY 11 OCTOBER

DON'T MISS World Conker Championships at New Lodge Fields, near Oundle, Northants. Tel: 01832 272 735. Visit www.worldconkerchampionships.com. **EXHIBITION** Byker Revisited by Finnish photographer Sirkka-Liisa Konttinen, until 31 October at Side Gallery, Newcastle-upon-Tyne NE1 3JE. Tel: 0191 232 2208. Visit www.amber-online.com.

MONDAY 12 OCTOBER

EXHIBITION Static to Silence by Rupert Nightingale, until 28 October at Printspace studio, London E2 7DL. Tel: 0207 739 1060. **EXHIBITION** Patti Smith photographs, until 1 November at Dimbola Lodge, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit www.dimbola.co.uk.

TUESDAY 13 OCTOBER

EXHIBITION Poetic Documents 1987-2008, photography by Stephen Burrows, until 10 November at Southwark Cathedral Refectory, London SE1 9DA. Tel: 07966 158 903. Visit www.stephenburrowsphotography.com.

Adobe releases Photoshop Elements 8

ADOBE has released the latest version of Photoshop, Elements 8, which includes a new Auto-Analyser tool to help make it easier to find images.

Auto Analyser is designed to automatically tag images so that users can 'quickly find the most interesting and highest quality content'.

The software is understood to tag images on the basis of whether they are, for example, too light or too dark.

There is also a People Recognition mode to identify people in pictures and remember them, aimed at making it simpler to find their picture when needed.

A Photomerge@Exposure option aims to create a 'perfectly lit photo' by merging multiple shots of the same scene 'with or without flash'.

Borrowing technology from Photoshop CS4, Elements 8 includes a new Recompose mode, aimed at automatically resizing photos 'without distorting the most important parts'.

Photoshop Elements 8, available for Windows and Mactintosh operating systems, costs around £76.

Adobe has also released Adobe Premiere Elements 8, imaging software aimed at photographers who want to create movies with their images.

'It's become easier than ever to shoot video on the fly, but most people don't realise it's just as easy to take raw clips and turn them into a movie that will impress friends and family,' said Adobe spokesman Doug Mack.

'We want to take the intimidation factor out of video editing and empower users to get creative and personalise their videos.'

Adobe Premiere Elements 8 enables user to edit their movies, apply 'professional-quality effects' and organise their videos and photos via a media management hub.

It includes a SmartFix function designed to enable automatic correction of 'shaky footage', for example.

Adobe Premiere Elements 8, for Windows and Mac operating systems, also costs around £76. For details visit www.adobe.com/uk.

Photoshop Elements 8 and Premiere Elements 8 are available in a bundle costing around £114.

Police detective condemns photo 'paranoia'

AP RIGHTS WATCH
Committed to defending your photographic rights!

A RETIRED senior policeman has called for an end to society's 'paranoia' surrounding paedophiles after he was banned from taking pictures of his grandson at a football match.

'One of my hobbies is photography so I took my camera to take a few "action shots" of my grandson,' wrote retired detective chief superintendent Chris Stevenson in *The Times* on 15 September.

'Ten minutes later I was approached by the manager, who said: "Can I ask you not to take photographs; it's against regulations. You have to get permission in writing from every parent of every child."'

Stevenson, whose investigations helped lead to the arrest of Soham Murderer Ian Huntley, added: 'I looked at the pictures I had taken. They were of my grandson making saves as his team came under pressure.

'I am sure he would have liked to look back on them in the future. Who knows, he may be England's goalkeeper at a future World Cup, although it is a remote chance.

'I deleted the photographs.'

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SNAP SHOT

'Regrettable'

A photographer who was stopped while taking pictures of locomotives at an oil depot during his summer holidays said he has since been told by police that the incident was 'regrettable'. Stephen White said that a 'senior officer' visited him on 18 September, telling him that they have 28 days to respond to his official complaint. White said the meeting lasted three and a half hours. A spokeswoman for Dyfed Powis Police told AP that it would be 'inappropriate' to comment further while their investigation into the complaint is ongoing.

21mm Zeiss

Carl Zeiss has announced an 'ultra-wideangle' EF-mount lens designed for use on Canon EOS film and digital SLRs. Touted as ideal for landscape and architectural photography, the Distagon T* 21mm f/2.8 ZE lens is due to go on sale this autumn price around €1,549. A UK price has yet to be announced.

Stoddart talk

If you are quick there is still time to catch renowned photojournalist Tom Stoddart delivering a lecture in London on 6 October. Stoddart will share images and experiences from his career. The event takes place at Conway Hall, South Place Ethical Society, London WC1R 4RL. Tickets cost £12 on the door (£10 if booked in advance). Tel: 0207 033 3878.

Camera snatched

Police temporarily seized a camera from a journalist covering a motorcycle protest in north Wales, according to 'Motorcycle News' (MCN). The publication claims that police grabbed the camera after officers realised they had been photographed. They later returned it but failed to explain the powers under which it had been seized, added MCN. The incident took place during an MCN-organised rally in Snowdonia on 13 September, protesting against 'anti-motorcycle police'.

Is image projection back in vogue?

PROJECTED images are back in vogue, claims Nikon, which has coined a new phrase, 'projectography', and published five rules on 'Photo Netiquette'.

'Crowding around a photo book or a camera screen isn't enough for most of us anymore when it comes to sharing photos – we want to instantly share our personal brand in a bigger way,' said Nikon UK's group marketing manager Jeremy Gilbert.

Photographer Martin Lister said: 'The camera screen is a scaled down version of a photographic album page – always something only to be looked at by small groups of people clustered intimately together. On the other hand, there is a tradition of the projected photograph – indeed, the projected image that is altogether spectacular with its enlarged luminescent images available to larger groups of viewers.'

Nikon has conducted research that shows consumers want to 'seize control of their personal brand' and share their images 'quickly and more publicly'.

It shows that nearly half of Europeans (46.8%), and a third of British consumers (35.7%), post their images online.

Russians apparently take more pictures of themselves than any other nationality (34.2%). This compares to just 5.6% of Brits.

The research comes just days after Nikon's new Coolpix S1000pj (pictured) – which includes a built-in projector – went on sale.

In a tie-up with etiquette experts Debretts, Nikon has also published a set of rules to follow when sharing images.

Nikon says it polled 12,259 consumers across Europe.

'Photo Netiquette'

- Don't post embarrassing pictures of other people without their permission
- Ensure that you are happy for the pictures you choose to be on the web for all to see
- Remember that your boss, family and friends may look at your pictures, so don't post any inappropriate images
- Don't endlessly post pictures of yourself – you'll come across as self-obsessed rather than interesting
- Think about the impact your photos will have on other people before you share or project them

Fresh film scanners from Plustek

A trio of new 35mm OpticFilm and transparency scanners from Plustek feature a maximum resolution of 7,200dpi.

The OpticFilm 7400, 7600iSE and 7600Ai boast Adaptive Colour Restoration (ACR) designed to improve colour saturation on faded slides and negatives.

They also incorporate SRD (Smart Removal of Defects) technology, which aims to reduce and remove dust and scratch marks.

Plustek claims its latest models cut scanning times by up to 40%.

Prices range from £199.99-379.99.

Call Intro2020 on 01628 674 411.

AP man witnesses armed terror stop

AP RIGHTS WATCH
Committed to defending your photographic rights!

ON 22 September I was jogging alongside the river in Vauxhall, south London, when I spotted three armed police surrounding a lone tourist.

The man – who appeared to be from eastern Europe and casually dressed – was equipped with nothing more than a camcorder.

I looked around to see what he could have photographed to trigger such an alert in this mainly residential area.

A large apartment complex, a bar and a bistro dominate this section of the river, while the MI6 building is at least 150 yards away and barely visible on the other side of Vauxhall Bridge.

I had finished my run and noted the time. It was around 7.40pm.

The police, carrying handguns in their holsters, were in full interrogation mode. One officer had hold of the man's camera and was browsing through the still images he had taken.

As if the tourist didn't already feel humiliated enough, it all took place within sight of a packed riverside pub.

The second policeman was filling out a form while the other officer quizzed the man, relentlessly it seemed.

The tourist's English was not good and he struggled to answer the policeman's repeated questions: 'What did you take pictures of?'; 'Where are you staying?'; 'Where are going next?'; 'Which airport did you arrive at?'

The tourist appeared shocked by the sudden intrusion into his evening stroll along the river. Fifteen minutes elapsed and the probing continued as I waited nearby, baffled by the length of time if took the officer to complete his police stop form.

It was after 8pm when the officers left the tourist to enjoy the rest of his holiday.

I approached the man armed with nothing more than a business card and a compact camera with a flat battery. The tourist appeared equally drained of energy. I tried to reassure him that his experience was nothing unusual in the UK, where photographers are often stopped in public areas.

But the man seemed fearful and was clearly reluctant to talk further. Who can blame him? I wished him luck and hoped he hadn't been put off returning to the UK, like the two Austrian tourists who were stopped earlier this year after photographing a London bus.

Chris Cheesman, news editor

Postcards comp pulls in punters

A PHOTOGRAPH of a toddler 'walking on air' has won this year's Postcards from the Park, a competition which attracted 1,000 more entries than last year.

Barbara Pendergast captured the winning image at Walton Gardens in Warrington, Cheshire. The picture also won the People at Play category.

AP's technical editor Angela Nicholson judged the competition alongside photographer Mike McCartney (brother of Sir Paul) and Tim Kerr from the Press Association.

'Judging this competition was enormous fun and the images made it clear to me just how important our parks are to us in the UK,' said Angela. 'The submissions were incredibly varied, but the standard was high and there was fierce debate amongst the judges.'

Mike added: 'Barbara's photo is just one of many great shots that demonstrate the popular appeal of parks.'

BARBARA PENDERGAST

The contest – in its third year – urged people across the UK to capture what they love most about parks in an 'imaginative way'.

Organised in partnership with parks charity GreenSpace, the contest had 2,700 entries.

SNAP SHOT

G-series firmware

Panasonic has updated the firmware for its Lumix DMC-G1 and DMC-GH1 cameras. Firmware update v1.2 aims to improve AF performance for the subject in 'low contrast' and the 'stability of auto exposure' for Panasonic's recently released Leica 45mm f/2.8 Macro lens. Visit http://panasonic.jp/support/global/cs/dsc/download/fts/index.html

'Assault' decision

Actor Jude Law escaped charges following an alleged assault against a paparazzi photographer who clashed with the actor in London on 23 July. The Crown Prosecution Service (CPS) said: 'A careful analysis of the specific evidence in this case, which included photographs and eye-witness statements, indicates that Mr Law had no intention to assault anyone.' The CPS added: 'While Mr Law accepted that he may have come into contact with someone whilst attempting to make his way to his car, it is highly likely that a court would decide his actions were reasonable given that his path was deliberately impeded by a crowd of photographers.'

Capello wins 'landmark' privacy ruling

AP RIGHTS WATCH

Committed to defending your photographic rights!

BRITISH newspapers have admitted they were wrong to publish holiday photographs showing England football manager Fabio Capello and his wife on a Spanish beach.

Capello had complained to the Press Complaints Commission (PCC) about the photos, published in the *News of the World* [on 20 September] and in the *Daily Mail* [the following Monday]. The PCC said it had resolved the dispute 'amicably'.

'Both newspapers accepted that internal procedures – warning of Mr Capello's concerns – had failed and that the pictures were published in error,' the PCC said in a statement.

'They have apologised to the Capellos, given undertakings for the future, and – at the request of the Capellos – given substantial donations to the Sir Bobby Robson Foundation.'

Capello and the Football Association had relayed their concerns about the presence of photographers during the holiday, by issuing a statement to newspaper editors – via the PCC – on 17 September.

Media commentator Roy Greenslade described the agreement as a 'landmark moment', demonstrating that the privacy clause in the PCC's Code of Practice is taken 'more seriously than ever before'.

Recently it emerged that attempts were made by celebrities to thwart paparazzi using 'laser shields' (page 5).

Photographer targeted by one of his subjects

A PHOTOGRAPHER attacked when he tried to stop a thief stealing prints from his studio recognised one of the gang from a 'portrait' he had taken.

Mark Morrall, 54, suffered a fracture to his face and a broken finger during the confrontation at his studio in East Meadway, Birmingham.

The man had calmly walked out with a '£49' print. Two accomplices were waiting outside, one of whom the photographer recognised.

'I have photographed one of them as a family portrait,' he told AP.

On his way out of the premises Morrall heard one culprits shout: 'Mind the print!'

Since the attack a few weeks ago, Mr Morrall has installed CCTV cameras inside his studio.

ClubNews

AP's weekly round-up of club news from all over Britain

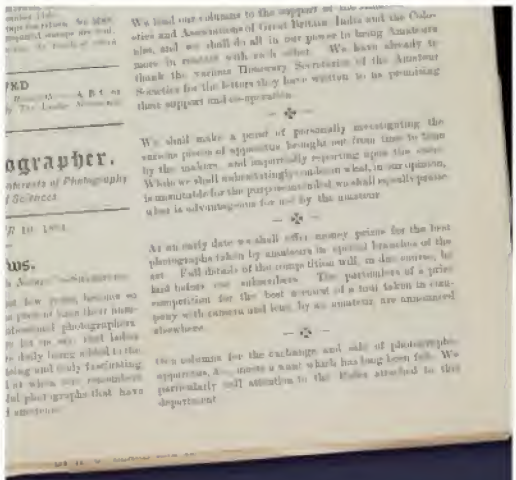
Bath Photographic Society
The society stages its annual exhibition from 20-24 October at Bath Central Library, The Podium, Northgate Street, Bath. It is open 9.30am-5.30pm. Admission free. Visit www.bathphotographicsociety.org.uk.

Swansea Camera Club
The club hosts a presentation by David Mason entitled Urban Landscapes (digital) on 12 October (7pm). Hugh Milsom MFiap will deliver a talk on 26 October (7pm) on Landscapes (prints). The events take place at Dynevor Centre, Horton Street, Swansea SA1 3EU. Tel: 01792 368 240. Email h.harris30@ntlworld.com.

Banbury Camera Club
The annual exhibition of members' work will take place from 20-25 October at Chenderit Arts College, Middleton Cheney, Banbury, Oxon OX17 2QR. Visit www.banburycameraclub.org.uk.

Atherton, Leigh, Wigan and Wigan Ten camera clubs
The clubs are organising a print exhibition from 3-14 October at Turnpike Gallery, Civic Square, Leigh, Greater Manchester WN7 1EB. Open Mon-Fri 10am-6pm, Sat 9.30am-3.30pm. Admission free. Tel: 01942 404 469.

Send club news to: apevents@ipcmedia.com



Amateur Photographer This week in... 1884

On page 3 of AP's first issue, dated 10 October 1884, the journal made clear its intentions : 'We shall make a point of personally investigating the various pieces of equipment brought out from time to time by the makers, and impartially reporting upon the same. While we shall unhesitatingly condemn what, in our opinion, is unsuitable for the purpose intended, we shall equally praise what is advantageous for use by the amateur.' AP pledged to 'watch over' the interests of a rapidly increasing section of society. It stated: 'This journal is started to represent the amateur photographers of Great Britain, India and the Colonies... It will entertain, it will instruct; it will chronicle the doings of amateur photographers at home and abroad...'

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Review

Your guide to the latest photography books, exhibitions and websites

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Book review

George Rodger

On The Road 1940-1949

Hatje Cantz, hardback, 159 pages, £22.99
ISBN 978-3-7757-2413-5

This latest collection from Magnum founder George Rodger chronicles what were some of the most pivotal years of his career. From 1940-1949, the peripatetic photojournalist followed the Second **World War** from the Blitz in London into the unfettered concentration camp of Bergen-Belsen, the liberation of Western Europe and as far away as West Africa and Burma. After the war Rodger trekked an astounding 21,000 miles across the Middle East and Africa. Smaller than most photo books, there is equal emphasis on Rodger's writings. Essays on his travels and diary entries provide the perfect complement to the images. This is a book you can visit again and again. **Jeff Meyer**

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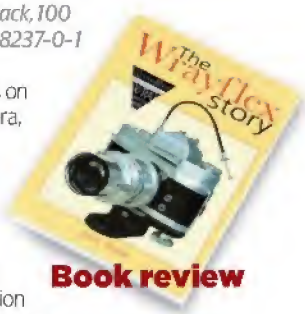
Website

www.flickr.com/photos/library_of_congress/

For those unfamiliar with the institution, the United States Library of Congress serves as the national library for the United States, and among its 650 miles of bookshelves and 142 million items are some 14 million images stored in its Prints & Photographs Division. The Library has been acquiring photographs since the early days of photography in the mid-1800s, and proving that it is still up-to-date with new technology, it is uploading its more popular historical collections to the photo-sharing website Flickr. Words aren't enough to describe the depth and magnificence of the National Library's collection, and it is well worth spending your lunch hour perusing its stunning anthology. In fact, if you have an account yourself, I recommend adding the Library as a contact and you'll get treated to its daily uploads when you log in. An hour on the Library's page is like travelling backward through time and is a lesson not only in how much our society has changed, but how our favourite hobby has evolved over the centuries. **Jeff Meyer**

The Wrayflex Story

By John Wade
Wordpower Publishing, paperback, 100 pages, £11.95, ISBN 978-0-9558237-0-1



Book review

When John Wade got his hands on a rare Wrayflex prototype camera, it occurred to him that it didn't match any of the other models he'd ever seen. Showing his journalistic mettle, the former editor of *Photography* magazine did some digging and discovered that the original version of the Wrayflex, England's only major attempt at making a 35mm SLR, was never built and the inventor listed on its 1947 patent, Commander Maurice Studdert of the Royal Navy, most likely wasn't. What's more, the camera, which was manufactured in Bromley, Kent, was most likely first designed in Germany.

It all sounds rather like a Hollywood thriller and makes for a stimulating read. Backed by wonderful illustrations and archival photos of adverts and production lines, this is a must-read for anyone with an interest in the history of cameras. **Jeff Meyer**

© 2008 © RAY HAWKINS GALLERY, BEVERLY HILLS, CALIFORNIA

Book review

Paul Outerbridge

Command Performance

Getty Publications, hardback, 156 pages, £22.95, ISBN 978-0-89236-961-4

Although his reputation has faded from the public's awareness in the half century since his death, traces of Paul Outerbridge's early influence on colour photography remain in the covers of today's fashion magazines and advertising images.

Command Performance brings together 104 images from his different periods and styles, beginning with his early black & white nudes and still lifes from the 1920s, and moving into the colour portraits and product shots for advertisements he took in the late '20s after mastering the technically complex carbro colour process. By the 1930s we see Outerbridge pushing the envelope further with more abstract nudes and fetish shots.

While not every shot may hold your interest (such as the many knick-knacks he seemed to find interesting), the book nevertheless provides a fascinating insight into the development of an artist who was leaps and bounds ahead of his time and is still relevant today. **Jeff Meyer**

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Letters

Share your views and opinions with fellow AP readers every week

Letter of the Week

Vision impaired

I noticed in Angela Nicholson's assessment of the Panasonic Lumix DMC-GF1 (AP 12 September) a comment to the effect that the upcoming Canon PowerShot G11 was to be equipped with 'lager photosites'. I'd be keen to know whether these use similar technology to beer goggles. **Jason Walker, Anglesey**

BOB WILLIAMS

Gatecrasher

I enjoyed Colin Varndell's article *Make the most of... late summer* in AP 12 September). In my recent wanderings through the blackberries, I also thought they would make a good picture. However, this cheeky little chappy decided he wanted to be in the frame too! **Bob Williams, Devon**

Miscalculation

You state in the *Adding it all up* section of the *Fotospeed Quill vs PermaJet Eco-flow* article in the home printing supplement (free with AP 19 September) that the ink-flow systems cost around 5p per millimetre of ink as opposed to up to £1 per millimetre for cartridges. However, c.£25 divided by 125ml works out as 20p per millimetre. While this still represents a good saving for the ink-flow systems at near to 1/5th the cost of cartridge printing, it is a fair way off the 1/20th of the cost that your article suggests. **James Dickinson, Merseyside**

I used to be quite good at maths when I was at school and even managed to pass an A-level in it, but I made a basic error here. Mrs Evans, if you are reading this, I will try harder next term! – *Angela Nicholson, technical editor*

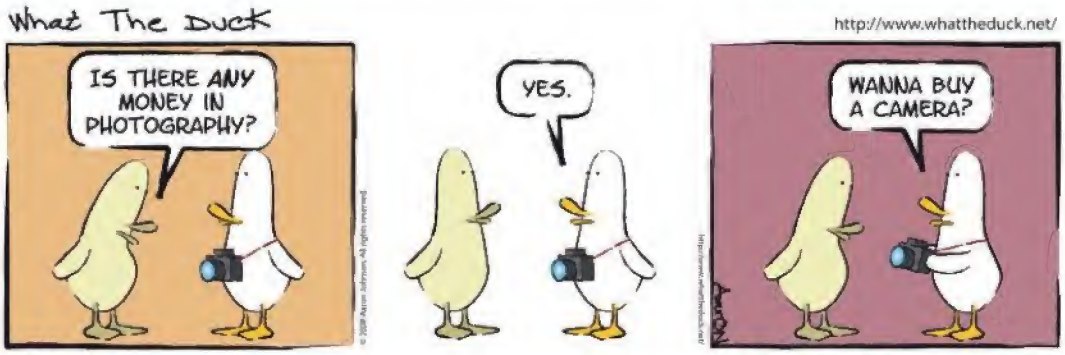
Quick off the mark

My congratulations to Angela Nicholson; her test was the first such review of the Panasonic Lumix DMC-GF1 that was available for a good read about the camera. She beat the internet, got her hands on a camera and gave it the works whilst the 'others' were playing about with previews and press statements and mere lists of specifications. I don't know how the camera will compete in the end, but she gave it a good beginning. Well done Angela, and well done *Amateur Photographer*. **Colin Snelson, North Yorkshire**

Not bad for an old nmag, eh? – *Damien Demolder, Editor*

Feeling perky

It's nice to know that Jessops has brought in a new chief executive with a background in coffee retailing. It is comforting to know that I will be able to enjoy a cup while I wait for a delivery of the Canon CLI8 inks that



Letter of the week

wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card (in a choice of CompactFlash, SD or Memory Stick)*. The sender of every letter published receives a free roll of Fujifilm Superia ISO 200 36-exposure film worth £4.99

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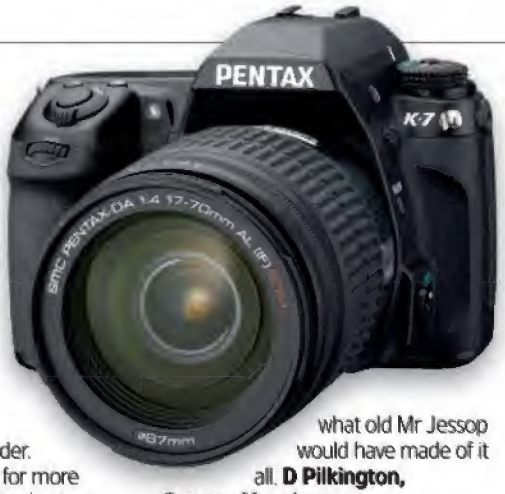
* Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

are presently out of stock. I did buy the MP970 printer from the company, but running it is a stop/start process when you can't get the inks.

However, that is only one of the items I shall be waiting for with my drink. The others are the archival system clear pages for eight 6x4in prints to fit in Jessops' own ring binder. I've been waiting a year for more packs of these pages after having called into six Jessops branches, all of whom were out of stock. I'd also like to see and handle the new Pentax K7. Another coffee, please!

The best thing Jessops could do now is turn half the floor space of its stores over to coffee, with a few photographs in antique frames dotted around the walls depicting cameras and all sorts of other things that people used to be able to buy from its stores. Alas, the photos are but sepia memories, reminding us of times past, as we sip our coffee and wonder what old Mr Jessop would have made of it all. **D Pilkington, Greater Manchester**



Driving me crazy

I often annoyed when yet another magazine or website describes a Micro Four Thirds camera as a hybrid – and AP is by no means immune to this. It is DSLRs, which are a cross between modern digital technology and last century's film technology. **Alan Broad, East Ayrshire**

Not guilty. Samsung describes its NX as hybrid not the DLSR or compact – *Damien Demolder, Editor*

DAVID JAMES

Out for a Picnik

Richard Sibley seemed to make hard work out of creating a cinematic style in *Last resort* in AP 19 September. Why not pop along to www.picnik.com? In just a couple of clicks you can easily create a cinematic style (see photo). A few more clicks and you can make many more super creations. **David James, Gwynedd**

Aye, but you can't beat doing it yourself – *Damien Demolder, Editor*

DAVID JAMES

Back Chat

An informal photography group gave **Patricia Constable** her raison d'etre for picking up her camera

I READ Patrick Dodds' Backchat column in AP 8 August, which considered the amateur photographer's raison d'etre for picking up a camera, with keen interest. I have a suggestion to make: why not form your own photography group?

I also noticed that in Damien Demolder's leader in that same issue, he posed the question, 'Do you often need a bit of external stimulus to get your photography going?', to which 67% of respondents answered 'yes'. To those people that make up that 67%, I repeat my question: why not form your own photography group? It is a fantastic way to enjoy photography for its own sake, and it will improve your social life and photographic skills as well.

I am a member of an informal photography group that meets twice a month to discuss all aspects of photography. It was initially formed around three years ago by two people interested in photography, and who invited others to join them for the purpose of taking photographs and discussing the results. Although our group was started by word of mouth, we also advertised for like-minded people to join us and we now have ten members.

We use two venues. One is a small room in a local library that, as well as being free, allows us to display our work, which we change every few months. The other is the coffee bar of our university, which is conveniently situated in the centre of Plymouth. We tend to use this time together for discussion, socialising and planning. We also arrange several photography visits each year within our area and are fortunate to be able to easily access coastal scenery, urban landscapes, the moorland and many heritage sites which provide us with a variety of themes. As several of us are readers of Amateur Photographer, we recently decided to set ourselves a new challenge. We have been taking a monthly theme set by the magazine – August's 'Master Macro' edition, for example – to give ourselves the task of trying out these techniques and comparing our results with your photographer and each other!

> **"The group provides the raison d'etre for taking more and better photographs because we are motivated by each other"**

Unlike the more formal photography groups found in any big city, we do not hold formal competitions, our group has no joining fees, no fees for the hire of a hall and best of all, no committee. We are able to decide amongst ourselves what our priorities will be in the forthcoming months. We share transport as well as advice. The group certainly provides the raison d'etre for taking more and better photographs as we are motivated by each other. I hope other amateurs who are looking for a reason to use their cameras will be inspired to start their own group and get out and enjoy their photography.

Your thoughts or views (about 500 words) should be sent to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

Amateur Photographer Technique

Photo Insight

DAVID CLAPP EXPLAINS HOW HE USES LAB COLOUR SPACE TO ACHIEVE A TRUER RENDITION OF COLOUR

© DAVID CLAPP

ONE of the most overlooked uses of photo-editing software and its myriad colour adjustments is the use of alternative colour spaces. Many photographers are more than aware of the terms sRGB and Adobe RGB buried within their in-camera menus and software, but most will admit they know little of any other. Although some colour modes are used more in the print room and photo lab, there is one overlooked colour space that is my personal secret weapon, and it's called LAB mode.

LAB stands for Lightness AB. Sounding like a scientific tangent far removed from the artistic world, this sidestep colour space has a large number of benefits. Unlike sRGB and Adobe RGB, which consist of red, green and blue channels, LAB mode moves the contrast onto its own channel (Lightness) and separates the colour onto two other channels (A and B). So what are the benefits? Well, let's start by looking at what happens to the colours.

The usual route for most of us is to begin with adjustments in raw software. As most of us now identify that raw files lack contrast straight out of the camera, one of the first things to do is to modify the Curves of the picture to add some tone. A gentle 'S' curve will deepen shadows and lift highlights, but here lies the problem. Curves adjustments in raw software also produce an increase in saturation, as the result directly affects the three colour channels as the contrast increases. If you convert the file to a TIFF and do further tonal adjustments in image-editing software, such as further tweaks of Curves and Levels, saturation increases yet again, all without touching the Saturation slider. With every contrast adjustment made, the colours are pulled and pushed far away from the picture the camera actually recorded. Worst of all, some photographers then add extra saturation as the final polish. No wonder the internet is littered with garish examples of over-processing.

So how does LAB mode keep things closer to the truth? Well, you can alter the contrast of an image by working on a completely separate channel that does not affect the colours. The Lightness channel does not contain any colour information, so by working in this colour space and on this channel alone, a truer rendition of the scene can be delivered. Unlike sRGB and Adobe RGB, certain image adjustment functions in Photoshop become disabled, but most favoured ones can still be used. Adjustment layers also work: simply choose the Lightness channel before starting work and your colours will be preserved.

My use of LAB mode over the past two years, such as in this image I took at Bantham Beach in South Devon, has brought many questions to the foreground. The biggest is a question of trust. Unlike film photography, which surrenders to a chemical colour space, accurate digital colour rendition is complex. There are so many ways to alter a picture, and we certainly like to tinker. On the one hand, camera manufacturers strive to ensure that their product provides the highest quality of realistic digital capture and colour rendition, yet on the other, as end users, we have little respect for this in our quest for artistic adoration. All those mediocre weekend sunsets, pushed past the limit, give ownership of the picture to the computer. Maybe we should start to trust what the camera captures a little more often and push ourselves instead of the sliders.

Sunsets of this intensity are rare. I might be lucky to see two or three every year, so I fought against time to take as many shots as possible before the sun faded. I wanted my final image to accurately portray the rarity and splendour of the spectacle I was seeing and provoke the same inspiration I felt when standing on that beach in south Devon. With my Canon EOS-1Ds Mark III, I took one exposure at 1/60sec and another at 4secs. This was so I could capture both the highlights and the shadow detail towards the left side of the frame. Afterwards, I processed the picture in LAB mode, and hopefully the final version of this coastal scene demonstrates the raw ingredients without the taste going astray in the digital soup. It's the closest I can get to a witness statement. LAB makes pictures look very real indeed, sometimes a little too real, subtle and often plain, but ask yourself, is this exactly as it was? Is this yearning for intensity just conditioning, a saturated echo? Is it a legacy from film when post-processing was already in the can? Perhaps, or maybe it's time to add a little maturity to our quest for the sensational. **AP**

To see more pictures by **David Clapp** visit **www.davidclapp.co.uk**

The AP experts

Each week, one of our team of experts of Steve Bloom, David Clapp, Tom Mackie and Clive Nichols will reveal the secrets behind one of their great images. This week it's David Clapp

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Look And Believe

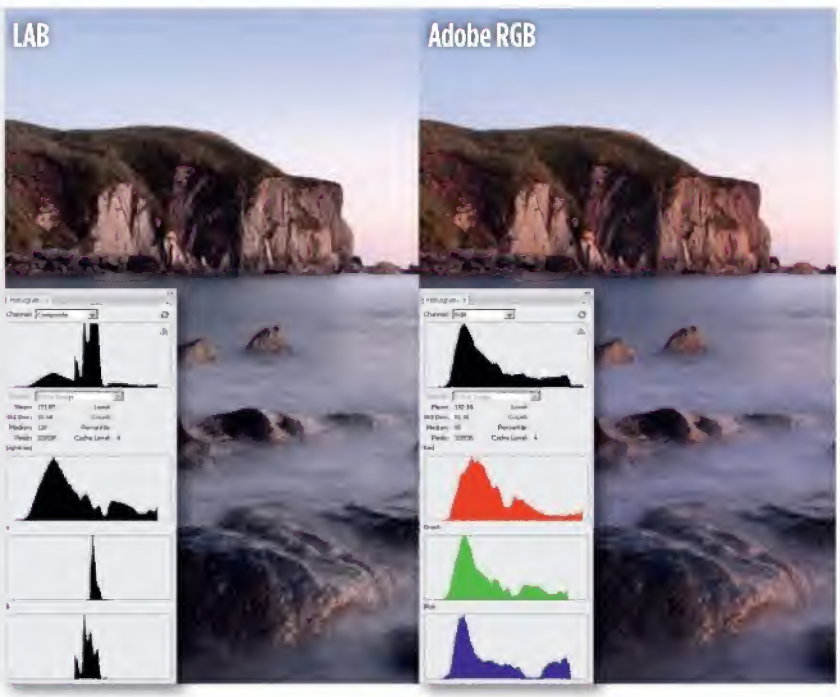
Look at these two images and compare the results when processed identically in LAB and Adobe RGB respectively. First, the raw file has had no adjustments. It was 'zeroed' in Lightroom so that no alteration was made automatically by the software, and then it was converted to a 16-bit TIFF in the Adobe RGB colour space. The image was opened in Photoshop CS4 and work began.

The first stage was to convert the file to LAB mode (Image>Mode>Lab Color). A Levels alteration was made to the Lightness channel. The black point and white point sliders were brought inwards to increase contrast.

A Curves adjustment was then made, again to the Lightness channel. This gentle 'S' shape lifted the midtones and highlights, while deepening the shadows.

This same processing was then applied to the image in Adobe RGB, but this time applying the alterations to the RGB composite channel (so it affects the Red, Green and Blue channels equally).

Just look at the difference. The Adobe RGB image now contains much more saturation, but the water has increased magenta. The cliff side has stronger reds and magentas, too, and all this without touching the saturation! When compared to the original conversion, the LAB image looks far more accurate – it was a fairly uneventful sunset – whereas the Adobe RGB image looks 'processed'. It is this misconception about contrast adjustments that makes photographers point the finger of blame. It's not a case of camera and software manufacturers filtering the truth, but rather a lack of understanding and software technique. Which picture is more appealing, though, is a different subject altogether.



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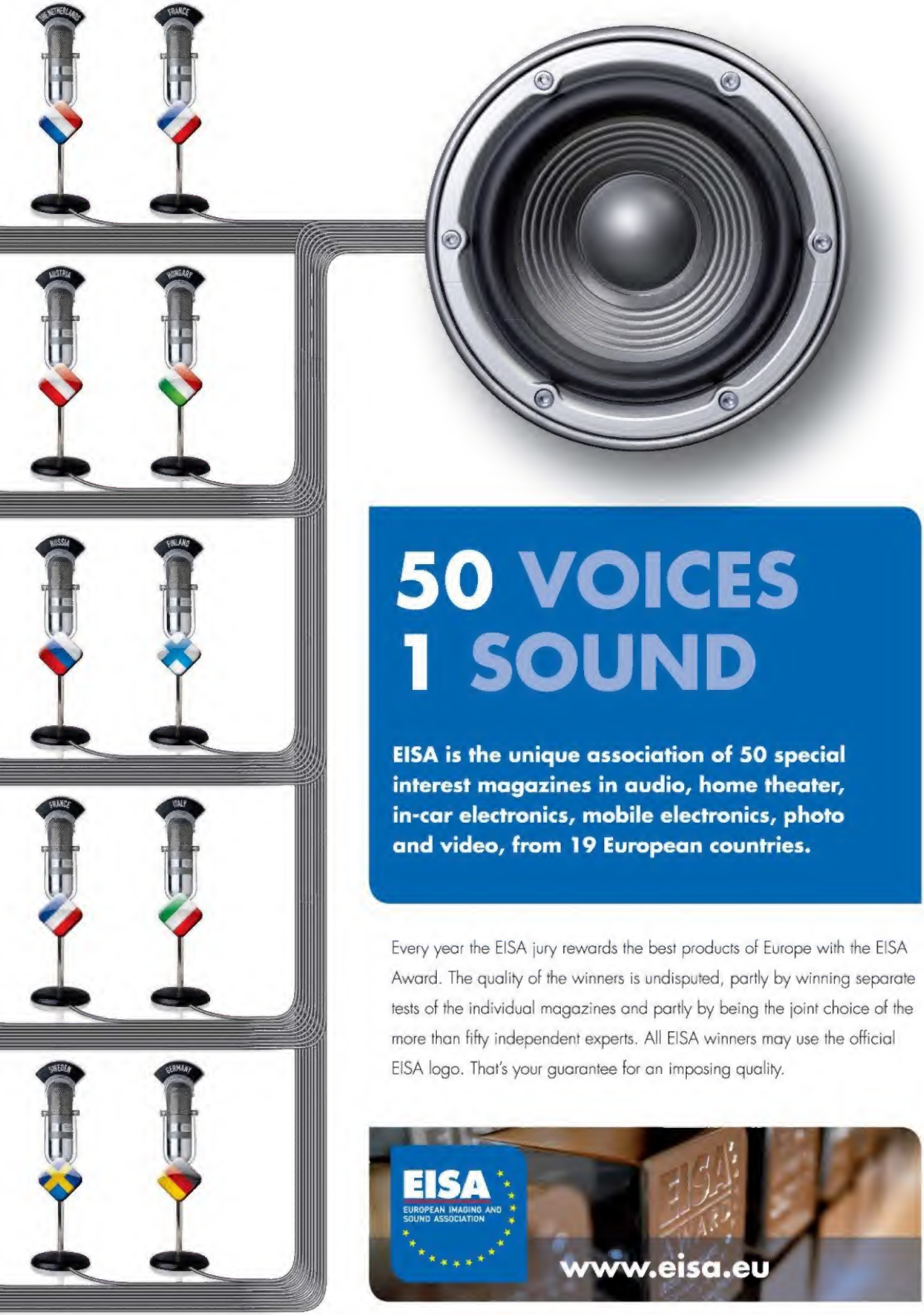

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Love at first bite

In 2005, **Rebekka Gudleifsdóttir** bought her first DSLR and decided she wanted to be a photographer. In 2009, the self-taught Icelander is one of the web's most viewed photographers and epitomises the ambitions of most other amateurs. She tells **Jeff Meyer** about her journey and how to get your pictures noticed

This picture, titled 'Eve', was an early experiment that turned Rebekka into an overnight sensation when she posted it online

WHEN Rebekka Gudleifsdóttir signed up for an account with the online image-hosting service Flickr back in April 2005, she wasn't even all that interested in photography. The then-28-year-old art student knew the basics of how a camera worked, but her main interest was in drawing. Flickr simply allowed Rebekka a safe place to archive scans of her favourite sketches and show them to friends.

But then one day, just for fun, Rebekka decided to upload some frames she shot in a film photography course back in 2001. Right away she got feedback from fellow users. 'These encouraged me to start playing around more with photography,' she recalls, and with a Canon Digital IXUS compact camera, Rebekka began navigating through a prolific succession of portraits of her two children, macro shots of flowers, landscapes, even turning the camera around on herself. Little did she know that by the following summer her photographs would boast online views of more than six million and the Japanese car manufacturer Toyota would offer her a contract to shoot pictures for billboards advertising its new Prius. Rebekka's diligence and vivid imagination would make her an icon almost literally overnight. And when *The Wall Street Journal* heralded her as The Web's Top Photographer in its 'New Media Power List' in 2006, Rebekka came to epitomise what it means to be an amateur photographer in the modern age.

'I became obsessed with the whole medium of photography straightaway,' she says. 'Before then I'd always thought of cameras simply as tools for storing memories, but when I finally played around with one I realised I could push it further beyond point and shoot. I could use it to create the types of images I saw in my head, but until then could only reproduce on paper.'

In May 2005, she bought her first DSLR, a Canon EOS 350D, and Rebekka spent the summer of that year experimenting and learning how to use it without even reading its manual. 'I don't have the patience for being taught,' she admits. 'I learn best by discovering the camera's functions on my own and figuring out different techniques, which I can then apply to the images in my head that I want to recreate. There was a lot that I hadn't learned using a film camera, so there was a lot of trial and error in the beginning.'

Rebekka's curriculum followed month-long periods of intense practice where she'd single out one camera function or photographic technique and repeat it with different subjects until she mastered it. 'I had lots of ideas in the beginning but needed to learn how to create them with the camera. As you figure out little tricks, some are exciting for a month and then you get sick of it. But even as you tire of certain techniques, little by little you've collected a toolbox that you can rely on,' she explains. 'Eventually, you've done something enough times that the technique gets to be sort of a routine for you. You know that if you do this process you'll get this look. Then you can tweak it here and there so it's different, and use it to tell a story about a subject.'

Like Philippe Halsman, who's image 'Dali Atomicus' (see *Icons of photography*, AP 25 July) is one of her greatest inspirations as a photographer, Rebekka's ethos is that anything one can create in-camera, from directional lighting to painting props the colour you want them to appear, will look more natural than trying to create it afterwards on the computer. 'People assume I Photoshop things when I don't,' she says. 'I go through a painstaking process of using invisible thread and making backdrops and scenes. When it's surreal, I think it's fun to find out how I can solve that problem of recreating it in real life.'

Below: Rebekka collected the stones for this shot in midwinter, painted them blue, then waited until summer when she brought them back to the lake at 3am and artfully arranged them, along with herself, in the frigid water. After 12 tries she got a pose she was was happy with and an image that she says is one of her 'absolute personal favourites'

"Rebekka's ethos is that anything one can create in-camera will look more natural than trying to create it afterwards on the computer"

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It was during an afternoon of practising freezing movements akin to Halsmann's image that Rebekka accidentally stumbled upon the picture that would initiate her enormous internet following. Rebekka was working on her hand-eye coordination and timing in the midst of an obsession with freezing objects in mid-air. In one hand she held her camera out in front of her, lens pointing at her face. With her other hand she tossed an apple into the air. As it fell she pressed the shutter. It was a simple process, but it took about 20 takes before she got the apple large and sharp in the foreground, and her face unobscured in the background. Later, she uploaded it to Flickr.

'Hundreds of people added me as a contact overnight,' she recalls. 'I was shocked. It seemed strange to be getting so much attention. When you get such an overwhelming response you feel this anxiety to recreate it, and the first thing I thought was that now all these people are following my photostream and expect me to put up something interesting each time. I didn't think I could live up to those expectations. Suddenly I felt like I could no longer upload snapshots or pictures of my family.'

Determined not to be a one-hit wonder, Rebekka considered how people use the web to view pictures and how she could use this new medium to increase her exposure. Rather than uploading all the fruits of her experiments and imagination, Rebekka learned to restrict her uploads. She concentrated on one or two strong images at a time.

Rebekka believes a human element in pictures can draw the viewer in, and around this time she grew interested in telling stories through multiple exposures – predominantly self-portraits that illustrated different moods or the dimensions of her personality. The emphasis must always be on the subject's story, she insists, otherwise you're only showing people that you know how to make a multiple exposure.

In one of her favourite images of this time, Rebekka was playing around with the idea of something having happened before in the exact same way. First she put on a blue outfit and shot three frames of herself knitting. Then she stopped and printed out the last image in the segment and framed it. Next she put on a black dress and shot three more pictures of herself: holding the framed picture in the first frame, then hanging it on the wall. The last frame of the series shows Rebekka admiring the picture on the wall, seated next to herself as she appears in the framed picture.

Exploring her different moods in these early self-portraits ultimately led to some of them being suggestive, and Rebekka does not deny that this drew some of her early legions of fans. She says she soon realised that if she wanted to be taken seriously as a photographer, she didn't want to be getting attention for her looks. She needed to remove herself as the focal point of the image.

'I posted a lot of photos of myself that were clearly pictures of "me", taken in flattering ways that generated a lot of ego-boosting feedback about my appearance, but they weren't necessarily very great photos,' she says. 'To begin with it was fun, but I didn't want to gather a huge audience of people who just wanted to look at me.

'So, while I continued to use myself as a model, the way in which I presented myself changed from

In this triptych Rebekka wanted to explore the idea of something having happened before in exactly the same way

Below left: Rebekka tries to tell a story in each picture, such as this dramatic multiple-exposure, which she counts among her favourites

How to get noticed

Few people have had as much success from showing their pictures online as Rebekka has. Here she shares her strategy for getting your pictures noticed.

1. Engage with people: 'You can't just put your pictures online and leave them there. If you are using the web purposefully for finding an audience, that's what you need to do. When you're starting out it's vital that you connect with other photographers. Join groups and take part in discussions. Leave comments on other people's pictures. They will then likely go look at yours.'

2. Be selective: 'This is very important. There are a lot of people who put up ten versions of the same subject or will upload everything they have. You need to think about what you want to show. One or two high-quality images of your subject will stand out much more than ten. It helps you develop an identity.'

3. Reveal yourself: 'If I'm looking at someone's pictures on Flickr, the first thing I do is look for the photographer's face. If I can't find their picture, then I don't have the same patience to sink myself into what they're doing because I don't have a sense of who they are. I also use captions, or I try to write about what was going through my head at the time. There are millions of other photographers online, so you need to give a bit of yourself.'

Rebekka also likes to explore the interplay between humans and animals within a landscape

focusing on me as an individual, to me playing a role in the photo (often not showing my face) and placing emphasis on the interplay of "human with landscape". Choosing to obscure my face wasn't necessarily a conscious decision at the time, but in a way it works to create an image that people can more easily identify with, or project themselves into, because they can't really see who it is. I could be anyone. And that my landscapes now get more views than my self-portraits gives me immense satisfaction.'

It is her landscapes that Rebekka says she is most proud of because of the physical and technical ability they require. The land is a canvas to her and allows for more vivid explorations of her surrealist fantasies. Salvador Dali's skewed vision has greatly shaped her photography, she says, and she tries to incorporate some sort of small, surreal element in all of her images. 'If you can do it convincingly, they do not see it,' she says.

In her landscapes it is often the daylight that she recreates. Rebekka hates the flat, boring light of day, and the magical midnight sun of Icelandic summers offers her an atmospheric studio with which to work. She doesn't believe in cutting and pasting skies and backgrounds, so to get a sky with impact she shoots at night in summer, using extremely long exposures in the low light so that enough travels in to make it look like she took the picture during the daytime.

'When I first started doing these, what appealed to me was being able to show in a flat image the passage of time,' she explains. 'The passage of minutes is something your eye can't see. That seemed magical to me, so I was determined to figure out how to do extreme long exposures.'

Rebekka's long exposures can last up to 13 minutes, and she fits the darkest filter she can get, an ND 400, which multiplies the regular exposure time by a factor of 400. She'll take a test shot to get the lighting down to a 1sec shutter speed, then put the filter on to push it up to 400secs. In the darkness of winter she can't take a test shot, so getting the correct exposure is down to guesswork and making educated guesses from that trial and error.

Her most satisfying landscape, taken late one night in a freezing lake, is one she says she nearly didn't take (see page 20). 'I had

Below: 'I was out driving and saw this dead grass and trees, but I had no props. So I considered the backdrop, and realised it wouldn't work unless I took my clothes off,' Rebekka says. 'I thought no one would drive by. It was very cold and I had to shoot it several times. Finally, I left and looked through the pictures on my camera. None were quite right so I had to do it again.'

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Around the time she took the shot of the apple (see pages 18-19), Rebekka became obsessed with freezing subjects with fast shutter speeds

to pep-talk myself the whole drive out there because I didn't believe I could do it,' she recalls. 'Technically it was very difficult to make if you don't have an assistant, and the water was ice cold.'

At 3am, Rebekka lumbered through the drizzle and cold and set up her tripod on the shore. One-by-one she hauled large rocks from her car, which she had painted blue to add a surreal element to the scene, and carefully placed them in the water where her foreground would be. She'd scouted the location for months, gathered the rocks in winter and held on to them until the following summer. Then she waded in.

'The water was so cold you would probably die if you spent more than ten minutes in there,' she recalls. 'I was in there up to my knees for five minutes at a time, wading back and forth barefoot over the rocky bottom on numb feet to get back to the shore and check the exposure, set the timer again – I didn't have a remote trigger – and try it again. All the while I was shivering violently and hoping one of the dozen or so shots I took would catch me in the graceful fairy-like pose I had in mind.'

Eventually it did, and it was her proudest moment as a photographer. The image also demonstrates her distinct style, which she says she doesn't see herself but admits is probably because she doesn't have the detachment that viewers of her work have. 'I think it's down to the human element,' she says. 'My pictures are really personal. I'm putting so much of myself into them. They show little bits of stories and allow people to use their imaginations to fill in the before and after.

'The internet has played a huge role in my development,' she adds. 'It's been a life-changing thing for me. I'm still an amateur – I'm not getting job offers everyday or making enough to live off photography alone, but I am a lot closer to that goal than I would be had I not used the web. It's been a huge jumpstart. Usually people put together a portfolio and go around to galleries, but the web has changed it all around. You no longer need an elite group of critics to notice you. In my case I managed to find a following, which gives me an extra boost to continue chasing my dream.' **AP**

Inspired by Dali, Rebekka likes to add a surrealist element to her landscapes to challenge our notion of how we see it

To see more of Rebekka's images, visit **www.rebekkagudleifs.com/**

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Testbench

Welcome to our test, reviews and advice section. Over the next few pages we will present this week's equipment tests, reader questions and technique pointers

Our guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Hähnel UniPal universal charger £29.99

OPERATING in much the same way as the Ansmann Digi-Charger Vario (AP 10 January), Hähnel claims that its UniPal battery charger can charge more than 300 different types of battery.

Besides being able to charge two AA or AAA batteries, adjustable contacts allow you to place camera, video camera or mobile phone batteries on the unit. This makes it a great option to take with you on holiday, or simply to save some space and clutter at home.

Complete with a car power adapter lead, the UniPal also makes a useful addition to your car glove box, and a USB socket allows you to charge devices such as MP3 players.

When charging a battery, its '+' and '–' terminals must be aligned with the contacts on the charger. Helpfully, the device detects the polarity, so it doesn't matter which contacts touch which terminals, making the process straightforward.

With no LCD indicator to show the current level of charge, the UniPal is not as good as the latest Ansmann Digi-Charger Vario Pro, but at £25 it is more than £20 cheaper.

Richard Sibley

● *For more information visit www.hahnel.ie*

Micro verdict
A good universal charging solution

Interslice pre-cut light seal kit $9-$10 inc p&p (around £5-£6)

JON Goodman, aka Interslice, comes highly recommended by many AP readers for his range of pre-cut light seal kits. The seals that they are intended to replace are the slices of black sponge that typically line the mirror boxes and backs of SLR cameras, preventing light from fogging the film. Over the years, the sponge degrades.

The arrival of an early 1960s Nikon F from eBay gave me the opportunity to try out one of Jon's kits. Although he doesn't yet sell this particular kit commercially, he was very forthcoming with help and advice, and sent me a 'pre-production' kit. At the moment, the Nikon F kit (which he will make available on request) contains simple instructions, two pieces of carefully cut black foam, and a specially designed bamboo tool for scraping away the old seals and pressing the new ones into place. By the time it is commercially available, Jon also hopes to be able to include a length of black wool to replace the coaming that lines the top of the film compartment. This lining is in good condition in my camera, so the only thing I needed that wasn't included was a small quantity of lighter fluid to help dissolve the remains of the old seals. Removing these remnants was the most time-consuming part of the exercise, but fitting the new seals was easy. Jon sells a wide range of kits designed specifically for working on several popular cameras, which can be viewed on his eBay page. A website, www.cameraseals101.com, is currently under construction, so interested readers should bookmark this address for the future. **Barney Britton**

● *For more information visit www.ebay.com and search for 'Interslice'*

Micro verdict
Highly recommended for anyone using or restoring an old camera

Forthcoming tests

In the next few months AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Nikon	D300s vs	
Pentax	K-7	Oct
Leica	M9	Oct
Nikon	Coolpix S1000PJ	Oct
Samsung	ST550	Oct

Q&A

More questions & answers available at...

'Green square' flash

Ralph Fraser asks My current camera is a Canon EOS 20D, and I have a question about its 'green square' fully automatic mode. When I am shooting in this mode, no matter what my subject, or whether I am indoors or outdoors, the built-in flash pops up and fires. When I am shooting landscapes and buildings outdoors this is entirely unnecessary, and simply serves to drain the camera's battery. Why does it do this, and can I turn it off?

Barney Britton replies The so-called 'green square' mode is an entirely automatic shooting mode, which allows you virtually no control over your photography, except for where you point the camera. In this mode, the EOS 20D will try to do literally everything for you, and to make absolutely sure that you get the shot it thinks you want, it fires the flash, just in case. To stop this from happening, I recommend shooting in the program mode ('P' on the exposure mode dial). In this mode, exposure is still fully automatic, but if you want to, you can take control over other key shooting settings, like exposure compensation and AF point selection. You'll be pleased to know that in P mode the flash doesn't fire unless you manually raise it yourself.

Emulsion repairs

James Alexander asks I recently knocked over the iron and it fell onto an unframed photograph of my partner's much loved, but sadly departed pet. I lifted the iron almost immediately, but unfortunately not before it melted a slight iron-shaped impression in the emulsion. The image itself is fine, but there is a texture visible on the surface of the print when it is viewed from an angle. Is there anything I can do to restore the print, perhaps by melting the rest of the gelatine, and extricate myself from the doghouse?

Geoffrey Crawley replies Unfortunately, any attempt to melt the gelatine is likely to damage the emulsion and ruin the image altogether. I suggest that the best course of action is to scan the image and then touch up the damage using an image-editing program on the computer. If you are not able to do this yourself, a local professional photographic lab should be able to do the job for you. Alternatively, you may find a photographic friend or member of a camera club will take pity on you and help you out. Once the damage has been repaired digitally, a print can either be made on an inkjet printer or at a local lab. With luck this, and perhaps a nice frame, will see you restored to your rightful position.

OM mirror problems

Robert Paulson asks I recently bought a second-hand Olympus OM-4 which was in great condition, and I have been extremely pleased with it. The other day, however, I took a photograph and the mirror jammed, locking in its raised position. Nothing I have tried, including removing and reinserting the batteries, has succeeded in lowering the mirror again. Am I looking at an expensive repair?

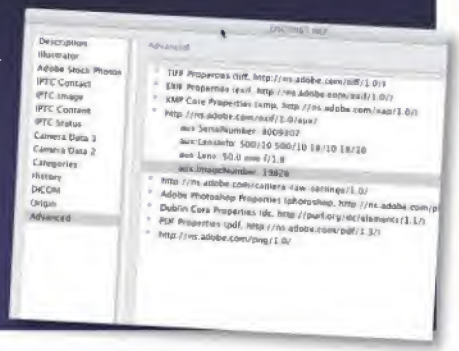
Barney Britton replies Fear not Robert, the solution to this problem is simple and relatively inexpensive. In the OM-4, in common with other Olympus OM models with electronically controlled exposure, the

How many actuations?

Ron Murray asks Adverts for used DSLRs sometimes mention that a camera is in mint condition, with a very low number of actuations. How can I confirm how many actuations my Nikon D200 has had? I can't find any mention of these in the instruction manual. Would I have to use Capture NX2 to access them?

Richard Sibley replies The number of actuations is recorded within the Exif data of an image. So, take a raw image on your Nikon D200 and open it in Adobe Photoshop. Select File>File Info>Advanced>http://ns.adobe.com/exif/1.0/aux and you will find the number of actuations under the aux:ImageNumber entry.

Those who don't have Adobe Photoshop can use a number of other programs that allow you to access Exif data, including ExifTool, which can be downloaded from www.sno.phy.queensu.ca/~phil/exiftool.



FAQ
Frequently Asked Question

Whether you have thousands of digital photographs of your travels or you are busy digitising a lifetime's worth of negatives and slides, tagging your images with keywords can make searching your image archive a lot easier.

Keywords are important words that describe the subject of the image. Using a program such as Adobe Photoshop

Do you have a photographic question that you would like answered?

Be it about modern technology, vintage equipment, photographic science or help with technique – here at AP we have the team that can help you.

Simply send your questions to:
apanswers@ipcmedia.com
or by post to: AP Answers, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

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FROM THE AP FORUM

Join our online community, and be informed and entertained

Live View AF

dantheman24 asks **I was wondering why the autofocus is so slow when using Live View on a DSLR when compared to the autofocus on a compact camera. Surely they both use the same contrast-detection system?**

Roger_Provins replies Check out the Sony Alpha 300, Alpha 350, Alpha 330, Alpha 380, Alpha 500 and Alpha 550. Their Live View autofocus is the same as using the viewfinder: very fast.

dantheman24 replies Correct – that is because they have a secondary sensor in the viewfinder chamber, onto which the image is diverted (as opposed to your eye when looking through the viewfinder), so the main focusing sensor can be used in both Live View and normal viewing modes.

Barney Britton replies Leaving aside the Sony Alpha's Quick AF Live View feature, one of the reasons why 'conventional' Live View systems in DSLRs are usually slower to focus than compact cameras is that their lenses, and the glass elements that they contain, are larger and heavier. Moving these large glass elements to achieve focus takes longer, and the small depth of field of a large sensor means that precision is crucial. This is why many Live View systems 'nudge' the focus using tiny steps until the picture is sharp. This level of precision is unnecessary in a compact camera, since the depth of field is extremely wide by comparison, and minor errors in critical focus are therefore unnoticeable.

mirror action is partly mechanical and partly electronic. It is possible to trip the shutter and raise the mirror without there even being any batteries inserted in the camera, but you will need to insert some in order to lower it again, because this movement is electronically controlled. I'm quite sure that if you replace the batteries in your OM-4, your problem will be solved.

UV filters

John Hall asks **I recently bought a Nikkor 35-105mm lens. Attached to the lens was a B+W 52E 010 1x filter. I wonder if you could tell me about it? Is it OK to leave it attached to the lens at all times instead of a sky light filter?**

Richard Sibley replies The filter is made by B+W and the 52E number refers to the filter thread size. The number 010 is B+W code for a UV filter, whilst 1x refers to the exposure, which means that no exposure compensation is required (2x would mean adding an extra stop to the exposure). As it is a UV filter is it perfectly safe, and recommended, to leave this filter attached to the lens at all times.

Elements, Bridge or Lightroom, or Apple iPhoto or Aperture to keyword images can make it easier to find a particular picture among the thousands on your computer. For example, a landscape image with a deer in it, taken in Sevenoaks, may be tagged with the words 'Landscape', 'Deer' and 'Sevenoaks, Kent'. If you wish to find the image in the future, just search for one or more of these keywords and your computer should present you the correct file, along with any others that share those keywords.

It can take some time to add keywords individually, but thankfully most image-cataloguing software allows you to add the same keywords to multiple images at the same time.

Keywords are also used on some image websites. Flickr, for example, allows you to add 'tags' to images. The more relevant tags your images have, the more likely they are to turn up in other user search results.

Of course, if you sell your images via a stock library then it is vital to keyword them. The website www.arcurs.com/keywording allows you to enter in the keywords for an image, and it will then find other images that share the same keywords, as well as list any related words that these pictures are also tagged with. This can help you see how other photographers are keywording similar images. **Richard Sibley**

Next week

On sale Tuesday 13 October

WIN A PANASONIC GF1

We look at the first year of Micro Four Thirds, and you can win a **Panasonic Lumix DMC-GF1** with 20mm lens

Nikon D300s vs Pentax K-7

Both the **D300s** and **K-7** are highly specified DSLRs with video capture aimed at enthusiast photographers, but which performs best? We put them to the test

Misty mornings

Colin Varndell on these most magical of landscapes

Icons of photography

Ivor Matanle recalls the huge impact made by the **Nikon F** and the Nikon system when it arrived on the camera market in the 1960s

Optimising dynamic range

Angela Nicholson investigates the benefits of in-camera dynamic range optimisation systems

SIGMA

OUR WORLD

Tom Servais: Born in Miami in 1953, Servais moved to California at the age of 20 to 'find himself' and pursue surfing. After taking several photography classes, he began his career as a photographer with Surfer magazine. Fueled by the joy of turning his passion into a career, he travels the world in pursuit of an endless summer.

Photo data: SIGMA 18-250mm F3.5-6.3 DC OS HSM, 1/1,000-second exposure at f/6.3.

Photography Monthly EDITOR'S CHOICE

PLUS X AWARD Innovation

2009 AWARDS TIPA BEST ENTRY LEVEL LENS

TOM SERVAIS SHOOTS THE WORLD WITH A SIGMA LENS.

A man hits the waves in the gentle rays of a setting California sun.

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*Vignetting (a darkening of the corners of the image) will occur if the lens is used with digital SLR cameras with image sensors larger than APS-C size or 35mm SLRs, and APS SLRs

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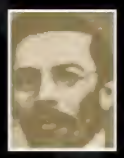

EJ Wall
1892-93

A Horsley Hinton
1893-1908

F J Mortimer Editor
1906-08

Launched Nov 1888
Photography

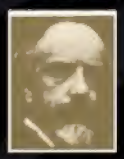
Launched 24 June 1903
Focus
Editor **R Child Bayley**

Combined 1908
Amateur Photographer and Photographic News

FJ Mortimer
1908-19

Combined 1908
Photography and Focus
R. Child Bayley Editor

Combined June 1918
Amateur Photographer and Photography


R. Child Bayley Editor
FJ Mortimer Art Editor
1918-25

Combined 1928
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Launched 1922
New Photographer

Amateur Photographer

FJ Mortimer
1925-44

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Editor-in-Chief
1985-89

ALM Sowerby
1944-63
RH Mason
Consulting Art Editor

RH Mason
1963-76

Martin Hodder
1976-80

Roy Green
1980-85

Barry Monk
1985-88

Keith Wilson
1988-98

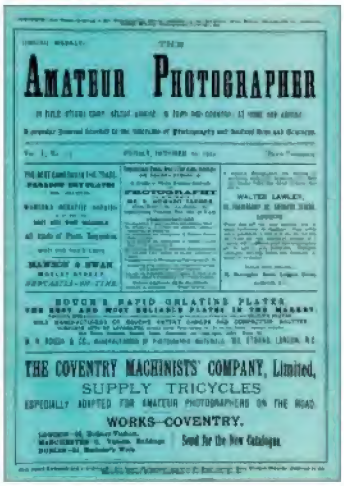
Garry Coward-Williams
1998-2007

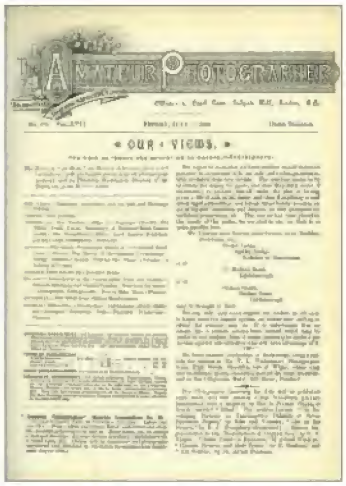
Damien Demolder
2007-present

125th ANNIVERSARY 1884 | 2009

One hundred and twenty five is a ripe old age. In the history of the Earth of course, 125 years is nothing, but for humankind it's longer than a lifetime – longer than two in some cases. Every time I see the old men in their uniforms and medals on Remembrance Sunday I try to imagine what they've been through, not just in the wars commemorated, but in life in general; how things have changed, and how their childhoods were so utterly different from those of today's children – the world too is a totally different place. Older people can forget what happened in their youth, and things remembered are as often tinted either rose or otherwise but, even so, their stories are fascinating and help us understand the way things were.

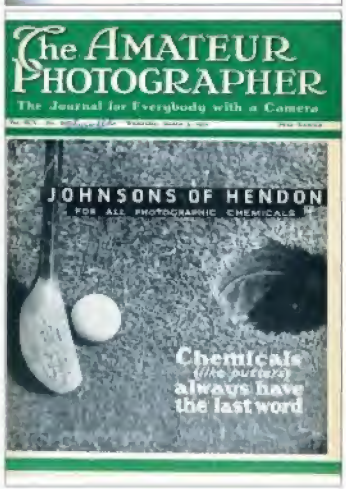
The AP archive is like one of those old warriors, but it forgets nothing. Its facts are as fresh as the day they were first written, and through 14 previous editors, and now myself, the history of photography in the UK and across the world has been traced. Through its adverts and editorial we can experience again and again the launch of each new product and the birth of new systems. The facts are there, as are the attitudes of professionals and amateurs alike through letters, interviews and commentaries. There is no other record of photography so complete and significant, and on our 125th anniversary of that first issue, dated 10 October 1884, we celebrate the story of this unique magazine.





Cover story

Each of the 6,400 AP covers in our archive presents a reflection of the times in which it was published, and the collection charts 125 years of a changing photographic world. We see the end of the Second World War, the introduction of colour photography, the world's first holographic magazine cover, AP's first digital camera test, the death of Lady Diana, as well as myriad shifts in style, interests and technology. AP and photographic history are inseparably, irretrievably entwined



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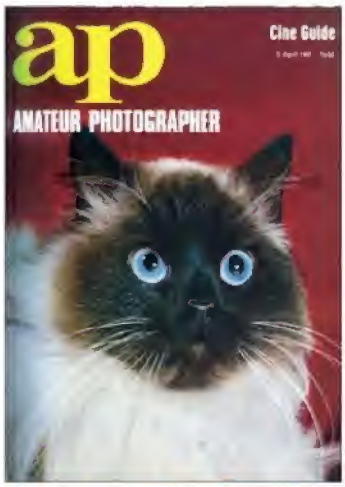
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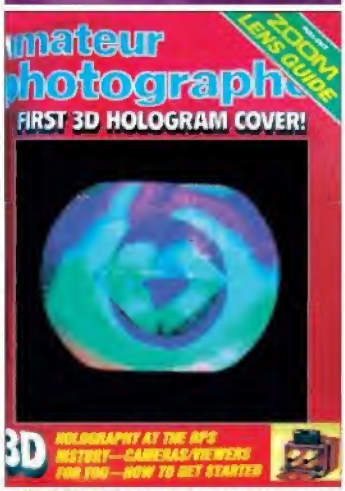
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Canon EOS 1, Nikon F5 and Minolta Dynax 9 slug it out in the battle for the heavyweight title
MAGNUM MOMENTS
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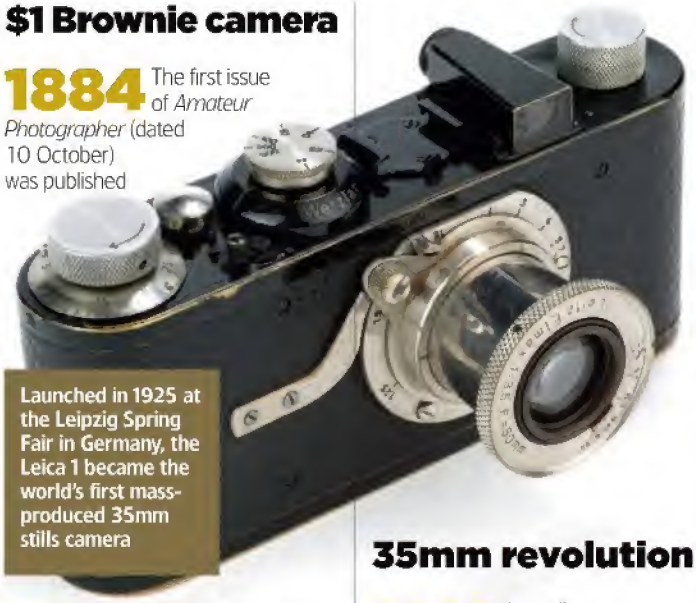
ANNIVERSARY ISSUE
Photographer
125th ANNIVERSARY
1884 | 2009

AP captures 125 yea

Established even before the birth of the Box Brownie, AP has witnessed huge changes in camera development over the past

$1 Brownie camera

1884 The first issue of *Amateur Photographer* (dated 10 October) was published



Launched in 1925 at the Leipzig Spring Fair in Germany, the Leica 1 became the world's first mass-produced 35mm stills camera

1885 Eastman introduced the first 'transparent' photographic film, as we know it today

1887 Breakthrough flashlight powder formula developed by Adolf Miethe and Johannes Gaedicke

1888 The name Kodak was born. The firm's camera slogan was: 'You press the button – we do the rest'

1898 Kodak's Folding Pocket Camera appeared, producing 2¼x3¼in negatives

1900 Kodak introduced the first Brownie camera, costing $1. Film cost 15 cents a roll, making photography accessible to the public for the first time

1902 The Kodak Developing Machine aimed to simplify the processing of roll film, making it possible to develop film without a darkroom

1903 The autochrome process for colour photography (the first practical system) was invented by Auguste and Louis Lumière, who made the plates at their base in France

35mm revolution

1912 Oskar Barnack developed the Ur-Leica, the world's first 35mm rollfilm camera and the precursor to the first mass-produced 35mm stills cameras, the Leica 1, launched in 1925

1917 Nippon Kogaku KK (Japan Optical Co) formed on 25 July, later to become known as Nikon

1919 Pentax Imaging Company was founded under the name Asahi Optical Joint Stock Co. Olympus founded in the same year (initially making microscopes)

1929 The Rolleiflex twin-lens reflex camera was developed by Franke & Heidecke. The first commercially available photoflash bulb was made by Johannes Ostermeier (by burning aluminium foil in oxygen in a sealed bulb)

1932 Zeiss Ikon launched the Contax rangefinder camera

1935 Kodak introduced Kodachrome, which was to become what it later hailed as the first commercially successful amateur colour film

SLR first

1936 The first Olympus camera, the Semi-Olympus Model I, was launched. Agfa introduced its Agfacolor-Neu negative-positive colour printing process

1946 Kodak launched Ektachrome Transparency Sheet Film, hailed as the firm's first colour film that photographers could process themselves using new chemical kits

1947 The Precision Optical Co Ltd changed its name to Canon Camera Co Ltd on 15 September 1947

1948 The first Nikon 35mm rangefinder camera, the Nikon 1, was born. Edwin Land marketed his one-step Polaroid photographic process

1949 The world's first 35mm SLR camera body with a built-in pentaprism, the Contax S, was introduced

1951 Pentax unveiled its first SLR, the Asahiflex

The Contessa and the Latest Contax

As we remarked in our recent review of the Cologne Fair, post-war German cameras are, on the whole, not as novel or as exciting as had, perhaps, been expected. One of the half-dozen important exceptions to this generalization, however, is the Zeiss Ikon Contessa, an entirely new model of which no counterpart existed ten years ago. This camera is, of course, not being imported into this country in the ordinary way of trade, but one has come into the hands of the Camera Company, Limited, who have been kind enough to give us the opportunity of describing it for our readers.

AP's issue dated 26 July 1950 reviewed the Zeiss Ikon Contessa and Contax IIa, before either camera was available in the UK

'King' Pentax

1954 Kodak revealed Tri-X high-speed b&w film

1958 The Pentax K (the 'K' is said to stand for 'king' as in 'king of SLRs') featured a semi-automatic diaphragm and micro-prism viewfinder

1959 The Nikon F was the world's first SLR to provide full coupling of the shutter speed – and aperture – to the exposure meter. Canon's first SLR camera, the Canonflex, was launched in May of 1959. Olympus launched the first Pen, which took half-frame images on 35mm film

1961 Canon revealed its first AE compact rangefinder camera, the Canonet

1964 Pentax unwrapped its first camera with built-in TTL metering, the Spot Eye (Spotmatic)

1971 Canon's professional F-1 SLR became the official 35mm camera for the Olympic Games in Montreal, Canada

Nikon's first SLR, the Nikon F, was launched onto the market 50 years ago, and hailed by many as a 'professional workhorse'

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rs of photo history

century and a quarter. **Chris Cheesman** looks at some key milestones as AP reported on the latest kit, week in and week out

Smallest SLR

1973 Olympus hailed its OM-1 as the world's smallest and lightest 35mm SLR

1975 Kodak researcher Steve Sasson built the first digicam, using spare parts from a Super 8 cine camera. The images were displayed on a TV screen. Olympus OM-2 MD debuts, billed as the first SLR with an AE system based on TTL direct metering of light in front of the shutter and on the film surface

1976 Canon touted its AE-1 as the world's first 35mm AE SLR camera to be equipped with a Central Processing Unit (CPU)

1978 Konica broke new ground with the first 35mm AF compact camera, the C35 AF

AF revelation

Minolta 7000— hocus pocus, it's autofocus!

1982 Kodak launched 'disc photography' with a range of cameras built around a rotating disc of film

1985 The Minolta 7000 was the world's first SLR with AF built into the camera body

1986 The first disposable camera was launched by Fujifilm, called QuickSnap

1987 The first Canon EOS, the EOS 650, debuted in March of 1987. Pentax launched the SFX, an AF SLR with retractable flash

1991 Kodak introduced the first commercially available digital SLR, the DCS-100. It was based on a Nikon F3 camera chassis

1995 Casio launched the QV-10, which was publicised as the world's first consumer digital camera with a built-in monitor

1996 The Advanced Photo System (APS) – introducing 'drop-in' film cartridge loading for the first time – was born

The Contax N Digital was the first full-frame DSLR. Dogged by delays to its launch it was axed in 2003, a year after its debut

Full-frame future

2000 Contax announced its plan to launch the first full-frame digital SLR camera, the six-million-pixel Contax N Digital

2002 Canon introduced its first full-frame DSLR, the 11-million-pixel EOS-1Ds

2005 Dixons confirmed that it was set to axe sales of 35mm film cameras from its high-street shops, claiming there was now 'no real difference' in quality between film and digital imaging. Kodak discontinued its DCS Pro SLR/n and DCS Pro SLR/c digital SLRs to concentrate on making imaging sensors. However, the company insisted it was not ruling out future production of digital SLRs

2006 Olympus announced the first DSLR with a Live View monitor, the E-330. Sony announced it would market its first DSLRs under the Alpha banner. Samsung's first digital SLR (developed in partnership with Pentax) made its debut in the shape of the GX-1S. Leica unveiled the eagerly awaited digital version of its legendary M-mount rangefinder camera, a 10.3-million-pixel model called the M8

2007 The 12.1-million-pixel Nikon D3 became the first of the firm's full-frame DSLRs

2008 Nikon's D90 was the first DSLR to shoot video. In the same year, the Micro Four Thirds interchangeable camera system was announced – a mirror-less format aimed at reducing camera weight and size. Polaroid announced it was to shut down its film manufacturing plants

2009 Olympus launched the first truly compact Micro Four Thirds digital camera, the Pen E-P1. The Leica M9 became the firm's first full-frame digital M rangefinder camera. Kodak discontinued its iconic Kodachrome 64 film after 74 years. A handful of workers clung on to their jobs at Franke & Heidecke, maker of the famous Rolleiflex twin-lens cameras, which were set for the chop. Pentax revived plans to launch its long-awaited 645 Digital medium-format camera, four years after a mock-up was first shown

Famous

Below and right: Frank Meadow Sutcliffe wrote stories for AP, often drawing on his experiences in his home county of West Yorkshire

THE AMATEUR PHOTOGRAPHER.

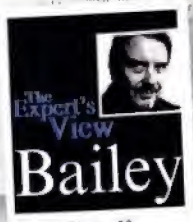
Fisher Folk.

A Note, with Four Illustrations, by F. M. SUTCLIFFE.

THOSE who really love the sea cannot but regret that steam has robbed it of so much of its beauty. Not the least regrettable part of this invasion of steam is, that it has altered the appearance of the fisher folk whose business connects them with the sea.

Sou'-westers have almost entirely disappeared before the bowler hat. The big flap at the back of the sou'-wester which kept the sea from going down the fisherman's neck is no longer worn by the hand on the steam trawler. Sea boots, jerseys, etc., are also going. The women [illegible] and packed the fish are [illegible] except in the herring season.

We look in vain for the fish-women, who help to make seaside towns and villages so picturesque. Now that there are no lines to bait, and no jerseys to knit, the fish-woman is likely to become extinct. She takes no part in the handling of fish now, for the steam trawler lands its boxes of fish by a steam winch, straight into the railway waggons, and a steam engine takes it away to the consumer, but in spite of all this speed the price of fish remains the same. The fishmonger looks after this. It would seem as if Beauty is like the lichen on old walls, a thing which grows slowly, and refuses to have anything to do with hustle and speed.



The Expert's View

Bailey

Totally Tasteless

It's so typical that they were prepared to knock Dimbola down. That's what England's all about, isn't it: money. That's all that runs this country. The English are completely unartistic and so visually unaware that it's quite shocking. It's to do with education, I guess.

My wife Catherine has a theory that it all starts with food. From a very early age in France or Italy you're presented with a wonderfully cooked meal, and you learn to appreciate things through physical taste.

And that leads on to the taste of the plate, and the taste of the tablecloth, and the taste of a chandelier on the table, and cultural taste grows from that.

As if to confirm the heightened visual awareness of other cultures, I saw the South American film *Like Water for Chocolate* recently, and it's brilliant, better even than *The Piano*, and I thought that was great. It was simple genius: everything I like.

It's as if the South Americans don't know what surrealism is because their whole life is so surreal. It's their whole way of thinking: their writers and thinkers are so different from our culture. It's like trying to comprehend Japanese writing. It's beyond our imagination.

It makes you believe in ghosts and spirits.

If at this moment I could make a film as good as *Like Water for Chocolate* I'd never have to make another movie again. In fact, I wouldn't be able [illegible]

Above and right: David Bailey shared his thoughts on photography in a column called 'The Expert's View' during the mid-1990s

THE AMATEUR PHOTOGRAPHER.

A Fisherman's Yarn.

By FRANK M. SUTCLIFFE.

"I THOUGHT you had gone out to the Cape with Mr. Chamberlain," was the greeting a friend whom I had not seen for some weeks gave me the other morning as I met him on the pier. "But," he added, "I expecks he took some of these amateurs out with him. My! what a lot of 'em there are! They all promise to send you one but they never do. I should have quite a picker gathers to myself by this if they had all kept their promises. There was one of 'em this season. She was a woman—a lady, I ought to have said. She came up to me and said she wanted to take my likeness beside the cuble. I told her I wasn't accustomed to be taken unawares. She said she did not want me to stand for nothing, and that she would send me one in a frame. I thanked her kindly. I always do. She said she wanted to get a very good one of me, and that I was to look my very best. I telled her then I'd better go get my Sunday things on and borrow our Jack's top hat. No, she didn't want me to do that; she said she only wanted me to put my best face on. So I said, "Well then, marm, how am I to stand; shall I get inside the boat and pretend to be rowing?" That's how one slit chap, who gave me half a crown, made me sit. The lady said she wanted me to stand beside the boat. "Which end, marm?" I asked her; "the front end," she answered, "That'll never do, marm," I said. "If I stand near the bow I shall look quite a little chap." (My friend is, perhaps, five feet three, certainly not five feet four.) "So she said I might stand near the stern. "Can't you take hold of the boat with one hand?" she asked. "To steady her, marm?" I asked, innocently like. "No," she said, "just to break that straight line." "I don't see no lines, marm. We none of us goes a-fishing when there's visitors about. At last she got me fixed up, and then she fixed up her camera and these spider-like things—what do you call 'em?" "Legs," I replied. "Yes; when she had got all really fixed she said to me, 'Now then, I want you to look straight at me, and put on your sweetest smile.' She had hardly got the words out of her mouth before she was half drowned with a pailful of dirty water. I had seen our Emma"—(that's his wife, dear sister; not being a smoker herself she didn't take the hint.) "Oh, thank you, I didn't mean that," my friend went on. "Then she asked me to stand near the end of the boat. 'Which end, marm?' 'The front end,' she answered, 'how on the stern?' 'That'll never do, marm,' I said. 'If I stand near the bow I shall look quite a little chap.' (My friend is, perhaps, five feet three, certainly not five feet four.) "So she said I might stand near the stern. 'Can't you take hold of the boat with one hand?' she asked. 'To steady her, marm?' I asked, innocently like. 'No,' she said, 'just to break that straight line.' 'I don't see no lines, marm. We none of us goes a-fishing when there's visitors about. At last she got me fixed up, and then she fixed up her camera and these spider-like things—what do you call 'em?' "Legs," I replied. "Yes; when she had got all really fixed she said to me, 'Now then, I want you to look straight at me, and put on your sweetest smile.' She had hardly got the words out of her mouth before she was half drowned with a pailful of dirty water. I had seen our Emma"—(that's his wife, dear

WHERE THE FISHERMEN TOOK

One of My "Wants"

A GROAN to manufacturers. Why cannot single-lens reflex 35mm cameras be fitted with an accessory shoe to take an open-frame finder? For fast, unexpected action, I must be able to see what is happening outside my field of view, and I like my subject to be lifesize. The applications of the SLR would be doubled if they could be fitted with a frame or bright-line finder at will.

THE AMATEUR PHOTOGRAPHER.

enough on the actual picture-makin[illegible]

Too Technical?

LISTEN in to any group of photographers chatting, either professionals or amateurs, and nine times out of ten they will be discussing cameras, developers or films. Look at the *A.P.* Queries Page and note the number of questions asked about technicalities as against picture-making. While this attitude persists I feel that photography will never come to be regarded as an art. So my advice to anyone just starting photography as a hobby is—get to know your camera inside out and don't think of changing it for the next slightly flashier one that comes on the market; choose one make and type of film, and also one developer, and stick to them; don't worry about fellow photographers who may appear to have far more technical knowledge than yourself and who try to impress with talk about obscure processes; let them go on with their technical chatter while you go out and *make pictures*. In case I am misunderstood, I should make it clear that I am not advocating a deliberate lack of technical knowhow. On the contrary, we should have a thorough "second nature" knowledge of the equipment we are using and of our processing. But don't let technicalities become the be-all and end-all of your photography. The final picture is the important thing; the means of producing it is merely incidental.

Below, above and right: Victor Blackman wrote about life as a press photographer as well as his thoughts on photography in general in a column called 'Photo Gossip' during the 1960s

By VICTOR BLACKMAN

of the "Daily Express"

IT is a policy of mine always to keep my cameras ready for instant use, wherever I might be. Such a policy is, of course, essential to the Press photographer who is always looking for the unexpected, but it is also good advice to amateurs. Interesting picture opportunities can present themselves at any time of the day or night and we should always be ready to snap them up. An example occurred when I called at actress Shirley Eaton's house one morning to take some pin-up pictures. Her mother told me that Shirley had not yet got up, but that Johnny—Shirley's young brother—was on his way up to get her out of bed with a few well-aimed pillows. I quickly put a flashgun on the side of my Rollei and followed Johnny up the stairs. I gave him a few seconds to get into action, then opened the door and captured the picture you see here.

Certainly it has little pictorial merit, and I can hardly see it being hung in the London Salon, but as a money-spinner, it was a winner. It has been published all over the world for good fees (it was taken during the days when I was free-lancing) and, if I had not been a professional, was just the sort of picture to win popular photo-contests. Which shows that if I had not been completely ready to start shooting, the picture would have gone, and no amount of posing would have captured its obvious spontaneity.

Rude awakening for Shirley Eaton. 1/500 sec at f/8. FP.25 flashbulb. HP3 rollfilm.

Were Silent

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faces

The Amateur Photographer
A Popular Journal devoted to the interests of Photography & kindred Arts & Sciences
FRIDAY, NOVEMBER 25, 1887.

Our Views.

"To hold as 'twere the mirror up to Nature."—Shakespeare.

We are now able to announce the result of Dr. P. H. Emerson's careful and critical examination of the photographs sent in for the "Holiday Work" competition.

First Prize (two guineas and a silver medal): Mr. Alfred Stieglitz, 54, Kronenstrasse, Berlin.

Second Prize (one guinea and a bronze medal): Mr. Alexander Keighley, Flosh House, Keighley.

Third Prize (half a guinea and a bronze medal): Mr. W. H. Banks, Ridgebourne, Kington, Hereford.

No. 1. A Good Joke.

1. Beginner—Action.

2. Amateur—Children at play.

By VICTOR BLACKMAN
of the "Daily Express"

I REMEMBER that Shakespeare wrote about the seven ages of man. Now I would like to give you my idea of the five ages of the photographer. The beginner is often far too ambitious; because he has paid quite a lot of money for his camera, he immediately tackles fast action in existing light. Being confused by all the gadgets on his camera, he underexposes, his shutter speed is too slow for the high-speed action, and he is off focus. (Picture 1.) Several hundred exposures later, he has mastered most of the technicalities and he turns out happy snapshots of the children at play (Picture 2).

A long time after this, under the influence of his camera club, he tries his hand at pictorialism. His efforts contain all the well-worn cliches such as figure staring into the distance, overhanging branches making a "frame," an obliquely lit chunk of wall, and even the corny title, "At Peace" (Picture 3). Whenever I see that title, I immediately think of a pre-inscribed tombstone.

Eventually, having read various articles on how to make money out of photography, he turns his hand to photo-journalism and starts to sell human-interest pictures to the evening newspapers and popular magazines (Picture 4). As the years roll by, he aspires to even higher planes. He despises pictures which are technically right; pictorialism is old-fashioned; photo-journalism he regards as a prostitution of photographic art. He turns to impressionistic photography, and we are invited to admire the barely recognizable images he produces (Picture 5).

3. Advanced amateur—Pictorialism.

Pictorialism—Focus on modern beauties.

5. Impressionism—Action.

Alfred Stieglitz won first prize in an AP competition and regularly submitted letters to AP

Over the decades, many famous photographers have shared their views in AP. We have delved deep into the archives and picked out a few notable contributors who, whether well known at the time of writing or not, have made a lasting impact in the world of photography

Frank Meadow Sutcliffe

Francis Meadow Sutcliffe, to give him his full name, was born in Leeds, West Yorkshire, in October 1853. He is most famous for his picturesque images of Whitby, North Yorkshire, where he spent the majority of his life working as a portrait photographer. His favourite subjects were fisher-people and farming folk, and his images provide an invaluable insight into what life was like for the people in these communities during this time.

In the early 1900s, a number of Meadow Sutcliffe's images were published in AP, including the tranquil seascape titled 'Half an hour after sunset' (see top centre), and a charming image of two young lovers (see top left). Both images appeared in July issues in 1904. Meadow Sutcliffe also contributed columns to AP; his imaginatively written stories recounting the trials and tribulations of seafaring folk were published on several occasions. He died in May 1941.

Alfred Stieglitz

Born in New York, USA, in 1864, Alfred Stieglitz is recognised as one of the world's most influential photographers. He contributed to AP in the form of letters, columns and as a competition entrant before he was an established photographer. In February 1887, he wrote his first article on photography for AP called 'A word or two about amateur photography in Germany', and later that year he submitted several images to AP photo competitions. In August, one of his images was highly commended in a competition, and three months later, proving that persistence pays off, he won first prize in AP's Holiday Work competition. His winning image, 'A Good Joke', was published in the magazine the following year (see above left).

Stieglitz went on to be an influential member of the prolific Linked Ring group of photographers and was heavily involved with the Photo-Secession movement in the early 1900s. He died in 1946.

Victor Blackman

A prominent Fleet Street photographer and somewhat colourful character, Blackman worked for the *Daily Express* newspaper in the 1960s and was a regular contributor to *Amateur Photographer* during this time. He shared his experiences as a press photographer in a series of columns called 'Photo-Gossip'. Here, he pondered and lambasted a range of topical photography issues, producing often humorous and always very readable articles, sometimes technique-related and unabashedly critical, other times more philosophical in tone. In one article published in AP 18 April 1962 (see left), he writes about 'the five ages of the photographer', relaying his views on a photographer's personal development, while in another he talks about the necessity of always having your camera ready (see bottom centre).

David Bailey

David Bailey, famous for capturing the glitz and glamour of London life in the 1960s, needs little introduction. A photographer whose name is synonymous with the world of fashion and celebrity photography, Bailey, who was born in January 1938, started his career as a studio assistant before working for *Vogue* magazine in 1960. Immersing himself fully in the culture of the day, Bailey rapidly became as famous as the stars he photographed. Numerous actors, musicians and celebrities have passed in front of his lens, and some of his most famous subjects include the Beatles, the Kray twins and the model Jean Shrimpton. Bailey has written articles for AP several times throughout his long and illustrious career, and on 13 August 1994, he began a new column for AP called 'The Expert's View' (see far left), giving behind-the-scenes insight into his images and pondering the world of photography.

Joe Cornish

To landscape photography lovers and avid AP readers, Joe Cornish is a familiar name. Now one of the UK's leading landscape photographers and author of many books, including the highly successful *First Light: A Landscape Photographer's Art* (2002), Joe's work has appeared in AP on many occasions, most recently in AP 3 October. However, there was a time when even Joe had to carve his niche in the world of landscape photography.

In 1993, after working for many years as a commercial photographer, producing images for the National Trust photo library and numerous travel books, Joe moved to North Yorkshire to pursue his ambition to become a full-time landscape photographer. A year later, one of his landscape images was published in AP's 'First Frame' column (see top right). In 1995, Joe turned his attentions fully to landscape photography and has been at the forefront of this photographic genre ever since.

Steve Bloom

Steve Bloom will be familiar to many as one of AP's regular experts, offering words of wisdom in his monthly 'Photo Insight' column (see AP 19 September for Steve's most recent contribution). A world-famous wildlife photographer, Steve has shot around the world, in places as far afield as Mozambique, Senegal and Botswana, and has published several photography books. He started taking pictures of wildlife in 1993 when he took his family on a photo safari to the Kruger National Park in his home country of South Africa. He was featured in *Amateur Photographer* on 9 July 1994 as an emerging wildlife photographer (see above right). Re-reading the copy some 15 years later is a reminder that with hard work, drive and unfailing commitment, anything in photography is possible.

Bob Carlos Clarke

Irish-born Bob Carlos Clarke was perhaps best known for his erotic fashion photography. Often heralded as a British Helmut Newton, Carlos Clarke contributed regularly to AP magazine in the early 1990s in a controversial column called 'Devil's Advocate', in which he shared his highly charged views on photography and stirred up the readers. What began as a feature based on readers' letters soon turned into a personalised column. He died in March 2006.

Research by Gemma Padley

Right: One of Joe Cornish's early landscapes appeared in AP's 'First Frame' in 1994

Left: Some of Steve Bloom's earliest images were featured in AP in 1994, as he was establishing himself as a professional wildlife photographer

Below: Bob Carlos Clarke penned his often controversial and outspoken views in a series of columns for AP called 'Devil's Advocate'

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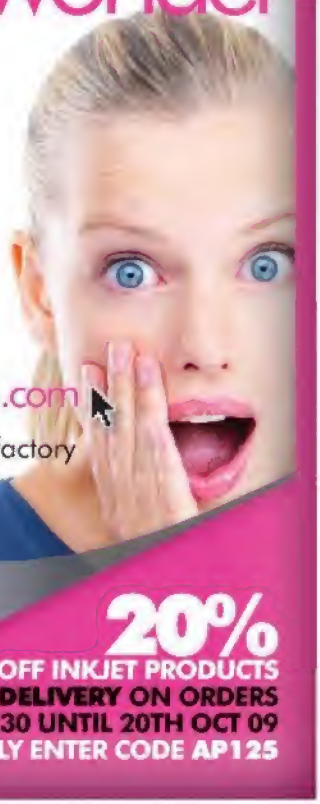

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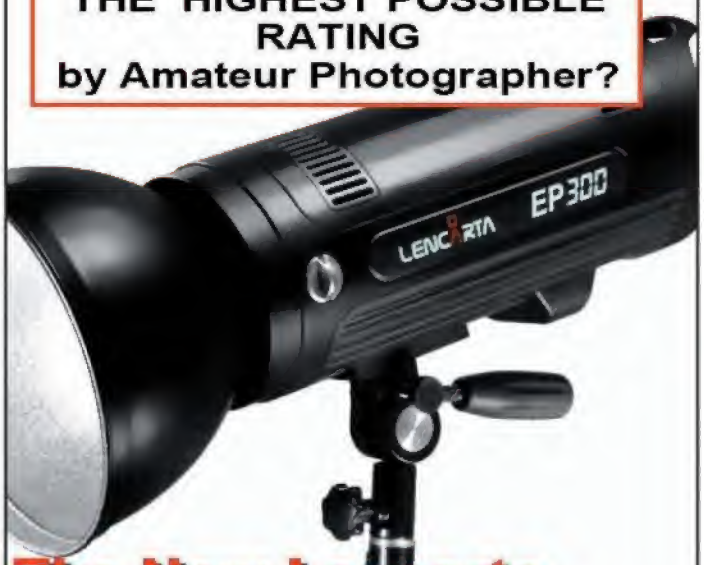

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The kit we used 1884-2009

The equipment might have changed, but enthusiast photographers have shared the same passion since the very beginning of photography. **Barney Britton** turns back the clock and looks at what AP readers would have been shooting on from 1884 to the present day

BACK when *Amateur Photographer* was first published, photography was already a well-established pastime, albeit one that was advancing extremely quickly. The formats we use today – 120 and 35mm film and, of course, digital sensors – didn't exist back in 1884, although it might surprise readers that some enthusiast photographers were already shooting in colour well before the outbreak of the First World War.

In this article, I have separated the past 125 years into six 'snapshots' taken at 25-year intervals. At each of these points, I have selected a typical high-end enthusiast's kit of the time for particular examination.

As well as the six kits I have examined in detail, you will find a timeline, which places significant cameras and associated technological advances in context.

1884 Watson Tailboard camera

The Watson Tailboard camera shown here is representative of a type of camera that was very popular in the first years of AP's life. The tailboard design folds up to be a very compact unit, easily carried in a box little bigger than a briefcase. The front plate, which holds the lens, has a wide left-right movement for stereo use, whereby two exposures would be made on the same piece of glass plate, with the lens positioned on the left and right of the front plate respectively. For normal photographic use, the lens is centred.

By 1885, the albumen print was in favour, largely supplanting the earlier technique of salted paper printing. The albumen print was superior for many reasons. The printing paper is formed of two layers: the paper, and the layer of albumen. It is the albumen layer that is soaked in silver-nitrate solution, and this gives prints with higher contrast and clarity than was previously possible, with a glossy surface. As sensitised materials had such a short shelf life, the sensitising process and the exposure usually had to be done on the same day.

1884
George Eastman invents flexible photographic film

1900
The Box Brownie is developed by Kodak, designed for mass-production and mass appeal: 'You press the button, we do the rest'

1912
Kodak introduces the 'Vest Pocket' camera, which uses 127 format film

1909 Adams Videx ¼ plate 'Popular Model'

Manufactured from 1903-1910, the Adams and Co Videx was a single-lens reflex camera made from leather and mahogany, with a revolving back. The mirror is set independently to the shutter, being retracted prior to exposure. A full-size glass screen at the top of the camera serves as a focusing and composition aid, much in the same way as a more modern TLR camera. There is also a secondary screen on the back.

Compared to earlier cameras, reflex models were relatively compact and, for the time, the Videx was very advanced, both in terms of its features and its construction methods. The basic specifications of the Videx don't look out of date today: shutter speeds running from bulb to 1/1000sec with a double-extension bellows, capable of focusing down to very close distances. This Videx is the so-called 'Popular' type, and would have been put to use by enthusiasts and professional photographers well into the first decades of the 20th Century. Our model has a Cooke Anastigmat lens with a focal length of 5¾in and a maximum aperture of f/4.5.

Bromide prints were all the rage in 1909, of the type popularised by so-called 'pictorialist' photographers like Alfred Steiglitz, but the talk in AP's pages was of the new-fangled Autochrome process. Autochrome was a colour process developed in Germany that created a positive image on glass that could be viewed by projection. Although modern colour film is very different in formulation, Autochrome paved the way for future developments.

1913
At the Ernst Leitz Optische Werke, Wetzlar, Germany, Oskar Barnack develops the first prototypes of a camera that will become the famous Leica 1, pictured above

1929
The first Rolleiflex TLR is introduced, which shoots in the 6x6cm format that all future models in the Rolleiflex line will use

1934
The Kodak Retina is the first camera to accept the new 135mm film cartridge. The new mass-produced cartridges make 35mm cameras easy for anyone to load and use

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1934 Leica III

Almost 20 years after Oskar Barnack started developing prototypes, the Leica III was released to much acclaim in 1933, featuring slow shutter speeds down to 1sec – high technology for the time. In AP's test report of June 28th 1933 (by which time we were already describing it as a 'famous camera'), we concluded that with the addition of the new slow shutter speed dial, 'the Leica has now done its devotees a real service'.

The final version of the III, the much-modified IIIg, was finally discontinued in 1960. The Leica III is the classic pre-war 35mm camera, and the model pictured here is one of the earliest. The use of 35mm film allows the camera to be small and compact, and unlike an SLR, focusing is achieved using a coupled rangefinder system built into the top-plate. The Leica III was as small and discreet a camera in 1934 as you could hope to buy. Soon, 'The Leica' became the tool of choice for an emerging generation of candid photographers, personified by their unofficial leader, the famous Henri Cartier-Bresson. It was in the 1960s, with the emergence of high-quality SLRs (and multi-coated lenses to match) from Canon and Nikon that Leica's monopoly on the photojournalism market finally came to an end. The Leica III of 1933 set the pattern for things to come, and some of the principles by which it was designed are still in use today in the Leica M7 and new digital M9.

Leicas have never been cheap, and back in the early '30s a Leica III like this one cost £33 with a standard 50mm f/2 lens – equivalent to around three months' income for the average Briton at the time. But it was money well spent. This camera works just as well today as it did 75 years ago.

1947
The post-war economic situation makes imported cameras scarce. The domestically produced Reid III, a copy of the Leica IIIb, provides British enthusiasts with a taste of the real thing

1948
After spending the war making aerial surveillance cameras, Hasselblad releases its first camera for enthusiasts, the 1600F. The much improved 1000F followed in 1953

1952
The Asahi Optical Company (later to become known as Pentax) releases its first 35mm SLR, the Asahiflex

Price in 1959
£146 13s
(with 50mm f/2 lens)

1959 Nikon F

In the words of a contemporary advert, 'It all started with the Nikon F!' Although the Nikon F was not the first 35mm SLR aimed at professional photographers, it was arguably the first true 'system' camera for the 35mm film format. Throughout its long life, Nikon released numerous accessories for the F, including TTL metering heads and motordrives (see right) to update the basic mechanical body and meet the changing demands of a new type of professional photographer. Nikon promoted the durability of the F to professionals by dropping test samples from a low-flying helicopter, and it was partly the camera's ability to take astonishing amounts of punishment that made it such a success. Stories abound of F models stopping bullets in Vietnam, and surviving fires and monsoons. Such was the durability of the F that NASA even took it to the moon on the final three Apollo missions, Apollo 15, 16 and 17. During the course of its 15-year lifespan, the F became an icon beloved of photojournalists and quality-conscious enthusiasts alike. It set several standards for professional equipment that still apply today, and it also introduced the Nikon F-mount, which remains basically unchanged in current Nikon DSLRs. Early serial number Nikon Fs are highly collectable, but later models are a great choice if you're interested in a taste of proper 'back-to-basics' film photography.

1954
Leica debuts the M-mount with the Leica M3, a huge improvement over earlier screw-mount models, and much easier to use. Professionals and wealthy enthusiasts flock to the new system

1962
Topcon debuts the RE Super, the first SLR to offer full-aperture TTL metering

1963
Kodak introduces the Instamatic, which sets the standards for small size and ease of use that still govern the compact camera market today

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1984 Olympus OM-4

The OM-4 represents Olympus at its best – as a forward-thinking manufacturer of compact, highly specified cameras backed up with a world-class optical system. The first OM camera, the OM-1, remains one of the smallest and lightest SLRs ever built, and it set the pattern for a system that was to last for a long time. The last OM, the OM-4Ti (essentially just an OM-4 with improved electronics and a titanium body), was finally discontinued in 2003, although it was much earlier, in the 1970s and '80s, that Olympus really blazed a trail. The OM-4 was released in 1983 and featured shadow and highlight spot metering, and full TTL flash control. Its tiny body contained a lot of computing power by the standards of the day, and as a result it commanded a high price. Although Olympus never managed to achieve the same level of success in the professional market as Nikon and Canon, the OM system had – and still has – a huge number of very loyal users, drawn in part by the famously high quality of Olympus's Zuiko optics, like the luxurious 8mm fisheye pictured here.

Unfortunately, by the end of the 1980s Olympus had lost momentum, and could not compete against a new generation of autofocus SLRs. Only in 2003, with the birth of the Four Thirds System, did Olympus finally make a concerted bid to re-enter the consciousness of the enthusiast photographer. By then, of course, the OM series was discontinued. In 1984, though, the OM-4 represented the state of the art. As AP said, in our test report in November of that year, 'For the perfectionist, the OM-4 is sky-high on desirability'.

1976
Pentax launches the inexpensive K1000, which provided countless novice SLR users in the 1970s and '80s with their first taste of a 'proper camera'

1985
Barely a year after AP says that autofocus is 'still in its infancy', Minolta debuts body-integral phase-detection AF in its Dynax 7000 SLR camera, kick-starting the AF revolution

1992
Canon introduces the EOS 5, the first camera to feature 'eye-control focus'. The ultimate version of eye-control is the EOS 3 of 1998, which has 45 eye-controlled AF points

2009 Canon EOS 5D Mk II

The past ten years has seen an incredible sea change, both in the way that enthusiast photographers think about photography, and the kit that they use. Back in 1999, when the three-million-pixel Canon D30 was released, it attracted plaudits for being the first DSLR available for an 'affordable' price of around £2,000. Realistically, this sort of pricetag still kept the D30 out of the reach of most enthusiasts, but at least it was a step in the right direction. By the time its replacement, the D60, came to market, it faced stiff competition from Nikon and Fujifilm, in the opening salvo of what is now a fierce battle for the loyalty of enthusiast photographers.

The Canon EOS 5D Mk II is the first full-frame DSLR to offer a video-recording feature, and it seems safe to assume that high-definition video capture is set to become a standard feature before too long. As such, the EOS 5D Mark II represents not just the aspirations of today's enthusiast photographers, but also offers a tantalising glimpse of what is to come. As stills and video converge, and mobile devices become more and more advanced, what will the future hold? It would be foolish to try and guess. One thing is for sure, though – whatever comes along next, AP will be on hand to review it.

1999
Canon debuts the three-million-pixel D30, the first 'consumer DSLR', heralding a new era in digital photography for enthusiast photographers

2008
The Panasonic Lumix DMC-G1 is released – the first of a new breed of 'hybrid' cameras with a Four Thirds-format sensor and no optical viewfinder

2008
The Nikon D90 is released, the first DSLR to offer a high-definition video shooting mode

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3	**Nikon** D200 Body Conditiion = 5* - **Chesterfield**	£499.00
4	**Canon** EOS 1D MK IIn Body Conditiion = 5* - **Derby**	£1349.99
5	**Canon** EOS 450D + 18~55IS Conditiion = 4* - **Leamington**	£399.99
6	**Leica** IIIG + 28cm Hector f6.3 Conditiion = 3* - **Norwich**	£799.00
7	**Sony** Alpha 200 + 18~70mm Conditiion = 5* - **Portsmouth**	£289.00
8	**Leica** Minilux "35mm" Conditiion = 5* - **Southampton H/St**	£249.00
9	**Nikon** AF 105mm VR Macro f2.8 Conditiion = 5* - **Winchester**	£499.99
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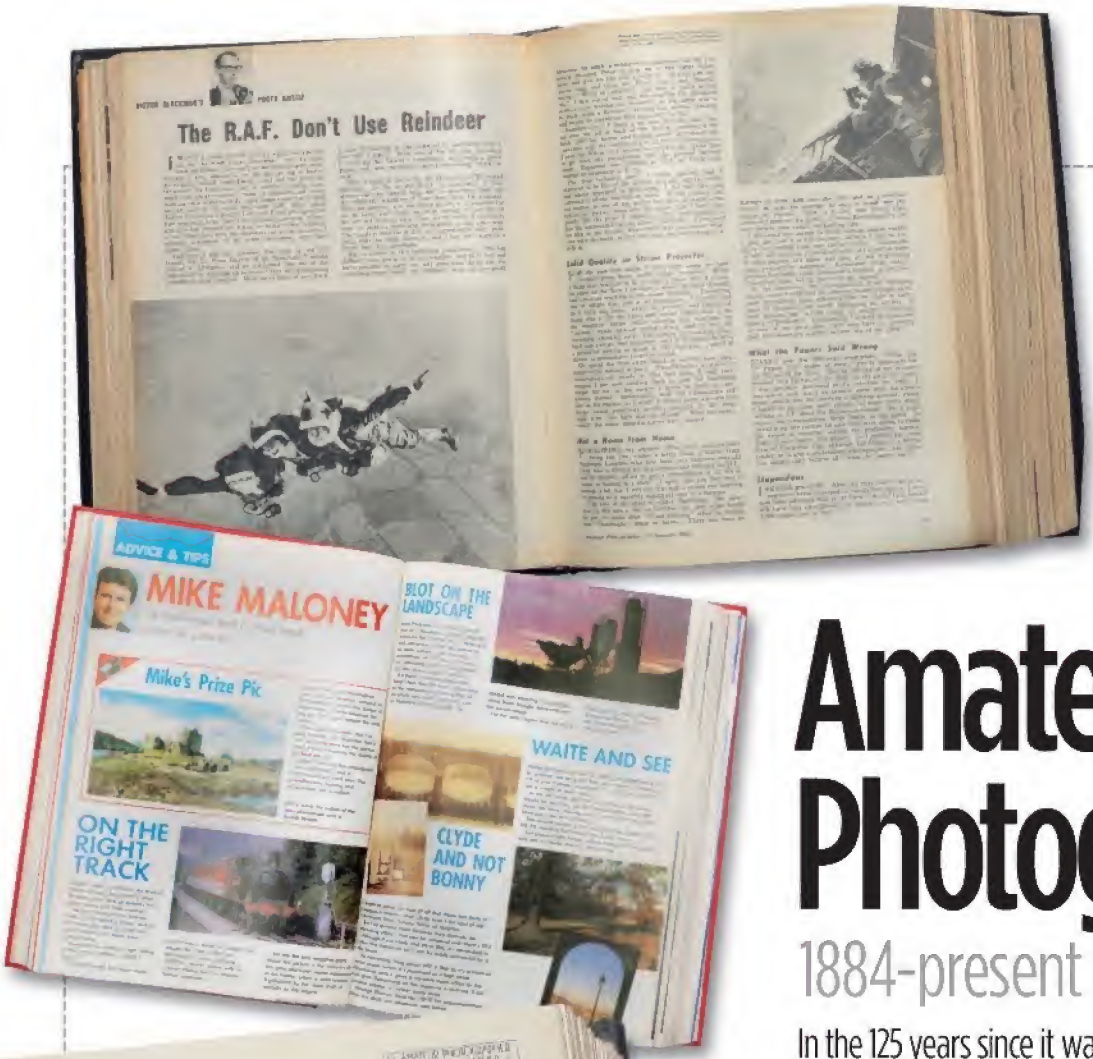

Amateur Photographer ICONS OF PHOTOGRAPHY

Amateur Photographer

1884-present

In the 125 years since it was first published, *Amateur Photographer* has become one of the world's most enduring magazines. David Clark takes a brief look at its long history

THROUGHOUT its history, *Amateur Photographer* has always aimed to inform and entertain, and to both reflect and encourage its readers' passion for photography. It was launched in the late Victorian era, when the medium was beginning to grow in popularity. Since then, it has reported and commented on the huge changes that have taken place in photography. Uniquely among photographic magazines, AP has always retained its weekly format; to date, over 6,300 individual issues have been produced.

AP began life as the brainchild of founding editor J Harris Stone, who conceived it as, 'A popular journal devoted to the interests of photography and kindred arts and sciences.' In the 1880s, photography was still a pastime restricted to relatively few people, but that situation had begun to change. The introduction of the dry-plate process in 1878 had made photography less complicated and more affordable for larger numbers of people. AP aimed to appeal to the increasing number of amateurs taking up the hobby.

Stone's editorial leader in the first issue, published on 10 October 1884, set down AP's aims thus:. 'This journal is started to represent the amateur photographers of Great Britain, India and the Colonies,' he wrote. 'Above all things, the *popularity* of the journal will be its leading feature. No dry, scientific details will here be set down, but our pages will ever brim over with information put in the clearest and most readable form.'

From the outset, AP kept up to date with innovations and became a forum for raising and discussing topics of importance. Sometimes, particularly in its early years, AP was the focus of lively, even heated, debate, as its contributors discussed, for example, aspects of 'pictorialist' and 'naturalist' approaches.

Since then, AP has undergone many changes in appearance; it has been produced by many different publishers at various premises and been driven by its many different editors. Nevertheless, lots of its features have remained constant (albeit in slightly different forms) for long periods of its history.

The technical aspects of photography have always been central to the magazine. AP has reported on every innovation from new arrivals such as the first Kodak

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Amateur Photographer ICONS OF PHOTOGRAPHY

Decisive Moments

1884 The first issue of AP is published on Friday 10 October, calling itself, 'A popular journal devoted to the interests of photography and kindred arts and sciences'

1892 First illustrated supplements appear

1893 Alfred Horsley Hinton, one of Britain's leading landscape photographers, becomes editor

1901 George Bernard Shaw begins writing for AP

1908 Death of Alfred Horsley Hinton, who is succeeded as editor by FJ Mortimer. In the same year, the first photographs appear on the front cover

1918 AP amalgamates with Photography magazine, which brings a large number of advertisements for the back pages of the magazine

1925 AP adopts a 'glossy' front cover, with an increasing use of technically rudimentary colour images

1936 *Daily Mirror* photographer Lancelot Vining begins writing his popular column Miniature Camera Gossip, which runs for 25 years

1940 The magazine is reduced in size due to the wartime paper shortage

1942 The columnist 'Ricardo' begins his photo critique column

1944 FJ Mortimer dies following a wartime V-1 missile attack on London's Waterloo Station

camera in 1888 to the most recent developments in digital imaging. It also has a long-standing reputation for rigorous, independent tests of the latest equipment. The late Dr Stewart Bell and, more recently, Geoffrey Crawley have been among the contributors to continue this tradition.

Style and technique has also been an important element of AP, both in looking at the work of professional photographers and in constructive criticism of readers' pictures. The photo-critique column, currently edited by Damien Demolder, has previously been written by several others, including Mirror Group Chief Photographer Mike Maloney (from 1990-2007) and the writer known as 'Ricardo' in the 1940s.

AP's numerous contributors have included some of the most famous photographers of their day. Among those offering insights into their work have been Sir Cecil Beaton, Frank Meadow Sutcliffe, Bob Carlos Clarke, Eamonn McCabe and David Bailey.

Other regular columnists have written entertainingly while raising points that have stimulated debate among readers. In 1918, there was a regular opinion column titled *Piffle*, written by WLF Wastell under the pseudonym 'The Walrus'. In the 1930s and '40s it was *Miniature Camera Gossip* written by Lancelot Vining; then in the 1960s it was *Photo Gossip* (later *Cameravaria*), written by longtime AP favourite Victor Blackman. Today, the regular column is *The Final Frame*, written largely by the ever-popular Roger Hicks.

Any magazine's cover is crucial to its identity and AP's design has changed numerous times to reflect the fashions of the day. In the first part of the magazine's history, its appearance was largely determined by technical considerations. For the first two decades of AP's life, the cover was simply a page of text under a banner headline. Ironically, the one thing AP didn't have in its early years was a photograph; they were too expensive to reproduce. Cover pictures didn't appear until 1908.

In the 1920s, AP (now with the strapline 'The journal for everybody with a camera') was regularly showing cheerful-looking portraits or documentary scenes. By the 1970s, images of attractive women were considered essential cover material and the inside pages regularly included features on glamour photography. This became such a notable aspect of the magazine in the '70s and '80s that AP was often jokingly referred to as 'Amateur Pornographer'. This image was gradually dropped in the 1990s as the magazine returned to its earlier focus on equipment, technique and interviews with photographers.

Today's AP, both in print and online, serves its readers in very much the way J Harris Stone envisaged. After a century and a quarter of technical innovations and changing fashions, it retains a distinctive and unique place in photographic publishing. The spirit of the journal confidently launched in 1884, dedicated to promoting the interests of photography enthusiasts everywhere, lives on. **AP**

Helping readers get the best from their photography has always been AP's *raison d'etre*

1954 AP returns to its normal size as paper shortages end

1962 Victor Blackman, a press photographer on the Daily Express, begins writing his column Photo Gossip

1969 AP features its first 'glamour' cover

1980 AP records its highest circulation figures, selling an average of 106,860 copies per issue

1990 Daily Mirror photographer Mike Maloney begins a column offering constructive criticism of readers' pictures. It runs for 17 years

1999 AP's website, www.amateurphotographer.co.uk, is launched

2000 AP's School of Photographic Imaging is introduced

2007 Garry Coward-Williams, AP editor for eight years, is succeeded by the magazine's 15th Editor, Damien Demolder

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Oak tree in winter (c1842-43) by William Henry Fox Talbot. This is the positive image of the paper negative (inset above). Top right: A portrait of Fox Talbot (early 1840s) taken by Antoine Jean François Claudet

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Brave new world

When **William Henry Fox Talbot** invented the paper negative 170 years ago, few people predicted how fundamental a part of everyday life photography would become. A new exhibition exploring 19th century photography is about to open at the British Library, so **Gemma Padley** went to meet the exhibition's curator, **John Falconer**, to find out more

IF you were asked to sum up the beginnings of photography in images, where would you begin? Fox Talbot's experiments with the calotype process and Daguerre's silver-coated copper plate explorations are just two examples in a huge amount of subject matter. Selecting images to represent the key milestones in 19th century photography is no easy task, but it is a challenge John Falconer, head of visual materials and curator of photographs at the British Library, bravely took on.

John spent more than a year delving into the British Library's archives, rooting through the 300,000-strong image collections and unearthing pictures by photographers such as William Henry Fox Talbot, Francis Frith and Peter Henry Emerson, as well as many unknown amateurs. The result is an exciting exhibition called Points of View: Capturing the 19th Century in Photographs, which traces photography's role as a popular pastime, a means of artistic expression, its role in documenting Victorian rural and urban life in Britain and abroad, and as a recording tool in science, archaeology and architecture. This is the first time the British Library has assembled a photography exhibition on such a large scale, so why now and how on earth did the curator decide which images to include?

© WILLIAM HENRY FOX TALBOT/THE BRITISH LIBRARY

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Light and shade in Leicester Square, London, c1896, by Paul Martin

'We felt it was time the public should see more of the collection,' says John. 'The images in our collections are scattered across departments in the Library, many of which aren't normally accessible to the public, so we wanted to bring them together in one place. Photography is a major part of modern life, but not everyone will know the history of how it started,' he continues. 'The aim of the exhibition is to raise awareness of the origins of photography and to stimulate interest in the medium in general. We've tried to show the principal ways photography was used throughout the 19th century in science, portraiture, industry and imperialism, for example, by selecting what we feel are the most compelling images from the Library's collection.'

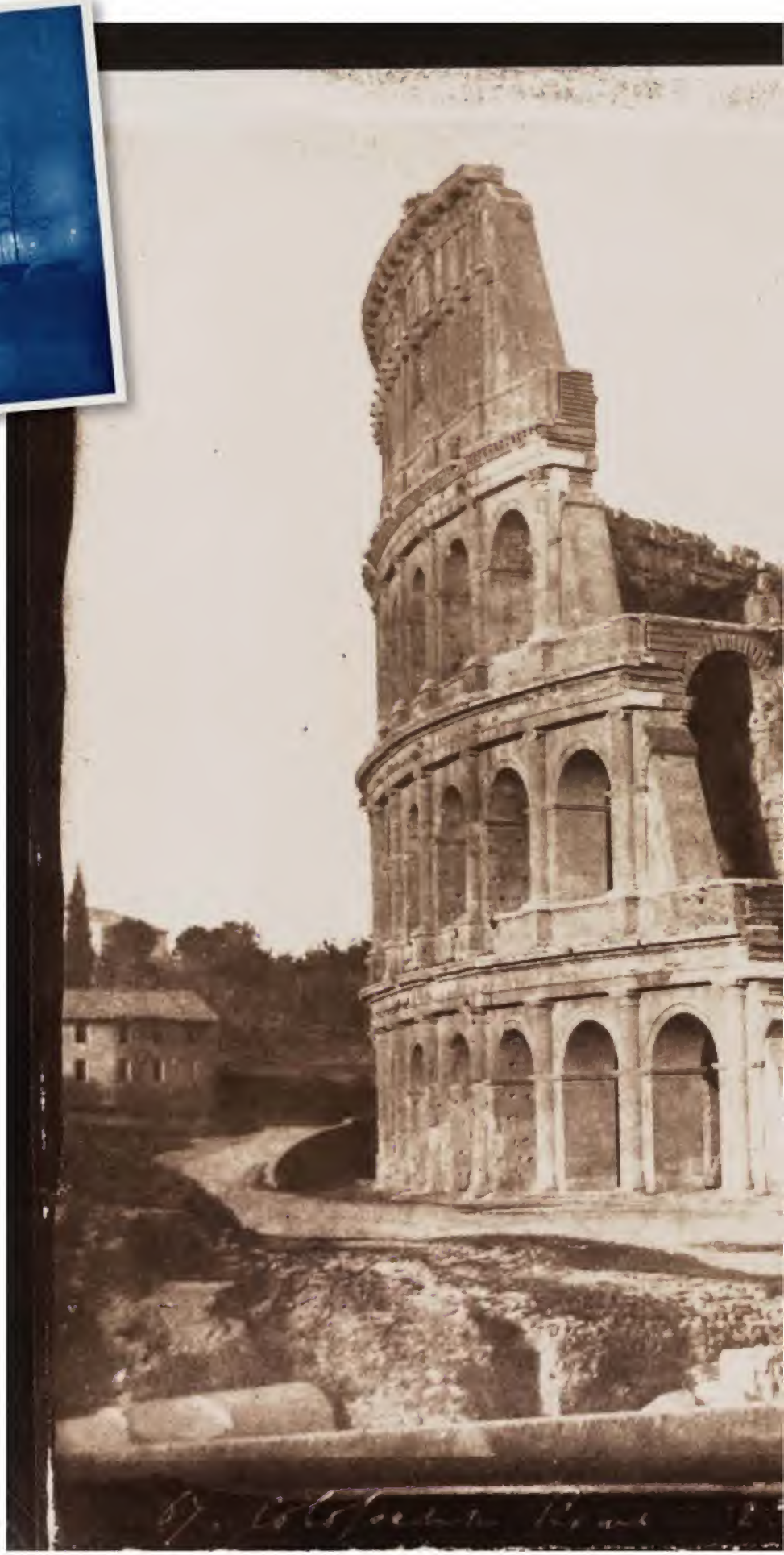
In the exhibition are framed prints, printed images in dusty tomes and a range of photography ephemera, including a number of cameras typical of the period, a magic lantern (the forerunner to the slide projector), stereograms (where a double lens and two images are used to create illusory 3D images) and photo albums of the day. There is even an *Amateur Photographer* portfolio from 1893 on show.

'Some of the images are more snapshot in style and intended as records for cataloguing data, while others are elaborate prints by photographers who saw themselves as artists rather than data collectors,' says John. 'From the earliest days, Fox Talbot championed the artistic merits of photography as well as its usefulness as a documentary tool; the images in the exhibition reflect these two important strands of photography.'

The first half of the exhibition examines the beginnings of photography, looking at how photographs were made, and includes an overview of the daguerreotype and calotype processes. There are a number of Fox Talbot images in the exhibition, such as early paper negatives from 1839 and images produced as he continued to explore methods of creating a permanent image.

'Part of the exhibition looks at Fox Talbot's attempts to popularise the calotype process and his largely failed attempts to make money from it,' says John. 'The calotype process wasn't an immediate commercial success like the daguerreotype – it spread more gradually through a network of fellow photography experimentalists that included the likes of Calvert Richard Jones and George Wilson Bridges, whose images are also included in the exhibition.'

Some of Fox Talbot's earliest notebooks are also on display, and visitors can see his seminal pamphlet, *The Art of Photogenic Drawing,*



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The Coliseum, Rome, 1846, by Calvert Richard Jones

© PETER HENRY EMERSON/THE BRITISH LIBRARY

Left: Coming home from the marshes, c1886, Peter Henry Emerson

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published in 1839, which outlines his discoveries on how to produce unlimited positive images from a single negative image. Many of the prints in the exhibition were created using the wet-plate collodion process invented by Frederick Scott Archer, which soared in popularity in the late 19th century, and there is an original wet-plate negative on display. One particularly eye-catching image from this early period is a wonderful picture of a hippopotamus taken at London's Zoological Gardens in 1852 (see above) and submitted to The Photographic Club, a body of influential amateur photographers.

The exhibition looks in some detail at how photography took off on the world stage and became increasingly commercialised during the 1850s. As well as amateurs who took pictures abroad for personal use, photography played a key role in recording important places for government records and professional photographers were hired specifically to take photographs of far-off places that would be then sold to the public. There is a selection of images taken by early professional travel photographers including Francis Frith, who was well known for his images of Egypt, and other photographers working in Europe including Englishman Charles Clifford and Frenchman Adolphe Braun, who photographed French landscapes and architecture. 'The images we've chosen illustrate how photography echoes the burgeoning interest in tourism and popularity of the travel book,' says John. 'Photography became a means of recording life in the colonies, architecture and archaeological finds in places such as the Far East and India, and changes in industry the world over.'

Closer to home the exhibition looks at photography as a means of documenting town and country life. Peter Henry Emerson's timeless pictures of Norfolk are featured (see top left), and there are images by Scottish photographer John Thomson depicting street life in London (see right).

Photography's role as a recording tool was widespread during the 1850s and '60s, with images used for official documents such as criminal reports and in anthropology. Photography became a trusted scientific tool and the photographic image was frequently seen as the Holy Grail of scientific proof. An intriguing X-ray image of a pair of frogs (top right) underlines the Victorians' hunger for knowledge and understanding. 'The discovery of the X-ray in 1895 led to a rather dangerous amateur craze in X-ray photography, which fortunately was quite short lived,' says John. Also included in

Above left: The hippopotamus at the Zoological Gardens, Regent's Park, London, 1852, by Don Juan Carlos, Duke of Montizon

Above right: The Rameseum of El-Kurneh in Thebes, 1857, by Francis Frith

Top right: X-ray photograph of frogs, 1890s, Josef Maria Eder and Eduard Valenta

© JOHN THOMSON/THE BRITISH LIBRARY

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Street life in London: Workers on the 'Silent Highway', 1876-77, John Thomson

© NAPOLEON SARONY/THE BRITISH LIBRARY

© LADY ALICE MARY KERR/THE BRITISH LIBRARY

© THE BRITISH LIBRARY

the exhibition are examples of spirit photography, which involved double exposures, and was popular with amateur photographers eager to exploit the artistic potential of photography. Images from the prolific Pictorialism movement, which involved emulating painting and etching processes of the day, are also on display.

Portraiture photography was popular with the middle-upper classes, and the exhibition includes several portraits taken by keen amateurs of the day. Especially captivating is the work of Lady Alice Mary Kerr (see top right), whose style bears comparison to that of Julia Margaret Cameron. The exhibition also provides an insight into the way prints were used and there are artefacts including lockets, ornate carte-de-visite portrait albums and miniature prints of celebrities such as Charles Dickens and Oscar Wilde (see above left) that people would collect.

Elsewhere the exhibition touches on the role of photography in documenting war. The large cameras made it near impossible to take pictures during the conflict so most images were taken after the event, and there are some stunning images of the American Civil War, Franco-Prussian war and Afghan conflicts that make for harrowing but compelling viewing.

Towards the end of the exhibition the focus shifts to how photography was 'consumed' by the masses at the turn of the last century. Simplified camera technology meant more people were taking pictures than ever before, and as the 20th century arrived photography's popularity continued to grow. A principal player in this 'commercialisation' of photography was Kodak, which held competitions aimed at the amateur photography market to stimulate interest in their products. The panoramic format was popular with amateurs during the latter part of the 19th century because of its ability to extend what the camera could see, and by the end of the century Kodak was mass producing panoramic cameras for amateurs. Images taken using the popular Kodak Panoram camera also feature.

'In the 19th century, photography emerged as a convenient way of recording the world in much the same way as it is today with digital,' says John. 'I hope visitors will go away with a better knowledge of the British Library collections, but also an enthusiasm for some of the wonderful photographs that were produced during that period. Whether people come to appreciate photography as an art form, a technical tool or as a reflection of history, there is something for everyone.' **AP**

Main image: Portrait of Oscar Wilde, New York, 1882, by Napoleon Sarony

Top: Portrait of Wilfrid Scawen Blunt, c1870, by Lady Alice Mary Kerr

Above: Kodak Head Office, Clerkenwell Road, London, c1902, photographer unknown

Points of View: Capturing the 19th Century in Photographs opens on 30 October and runs until 7 March 2010. For more information visit **www.bl.uk/pointsofview**

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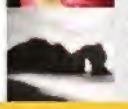

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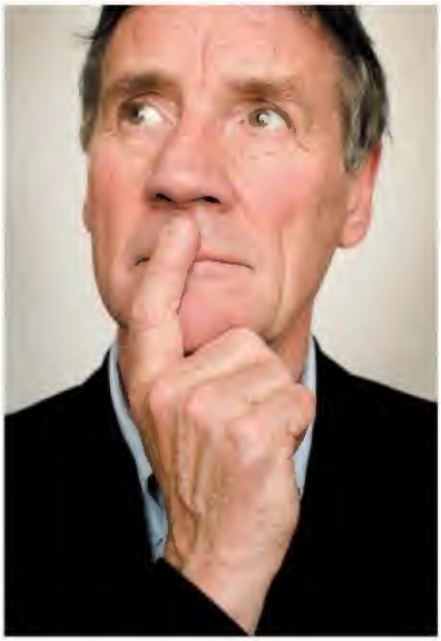

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Angela Nicholson has selected a number of readers' questions and our answers from the past 125 years to give an insight into

Questions and answers

AP HAS always been a source of knowledge and information for its readers, and the question and answer pages, whether they be called *In Reply, Questions and Replies, Questions Answered, Enquiry Desk, AP Answers* or *Q&A*, has provided the opportunity for photographers to get the specific information they need. Naturally, as photographic technology has evolved over the decades, the enquiries about kit and how to use it have changed. Questions about preparing flash power, sensitising mercury and where to obtain quarter plates have given way to enquiries about white balance settings, software applications and image-stabilisation systems. However, it is interesting to see that many of the challenges facing photographers are still the same, such as how much to charge for image use, problems with flare and dealing with tricky lighting conditions.

I've sifted through issues from the past 125 years and found a selection of questions and answers I think you will find interesting. They reveal a few of the challenges that have faced photographers over the years and highlight some of the changes we have seen.

27 July 1960

Photographic Burglar Alarm

I am intrigued by the idea of a came which takes pictures of an intruder, ei in the day or at night. Could you me any helpful comments?

L. M. (Monmouth).

It is quite possible to devise a photograph burglar alarm, but this would not be very inexpensive since the minimum requirements will be a camera, a flashgun, a device to detect the presence of an intruder and a relay to connect the device to the flashgun. One should, moreover, bear in mind the unfortunate fact that in several instances where photographic burglar alarms have been installed the burglar has been alerted by the flash and then departed, taking the camera and apparatus with him. The chance of this happening would be reduced by using infra-red flash which could not be observed.

One device for detecting the presence of an intruder is quite simple and you could make it yourself in about ten minutes. It simply consists of a movable arm between two electrical contacts having a spring to pull it across one side. The arm is kept midway between these contacts by a thin thread of cotton stretched across windows, etc. When the thread is pulled, the movable arm will come across and touch one contact, or alternatively the thread will snap and the arm will touch the other contact. In either case the circuit is completed, electricity is sent through the relay and the flash fired. A suitable relay is the Lectrolease, devised by H. Mortimer Batten, obtainable from Langham Photographic Instruments, Ltd., Langham Works, 132, Stanley Park Road, Carshalton, Surrey. Infra-red film can be obtained from Gevaert, Ltd., through a dealer, and an infra-red filter bag to put over the flashgun obtained from Arthur Barrett, 26, Gap Road, Wimbledon, London, S.W.19, or the Fleetwood Camera Co., Fleetwood, Lancs.

10 February 1943

Focussing a Reflex

In focussing my reflex I am puzzled as to the method of obtaining depth of focus in front and behind the object focussed upon. Do you focus at full aperture and then stop down? How can one estimate the zone of depth after stopping down?

G. A. C. (Manchester).

If it is essential that the main object shall lie at exactly the point of sharpest focus, it is advisable to focus on this object at full aperture and then stop down until the required depth of focus is obtained. If, however, there is no such principal object, and you are simply trying to get the zone of depth of focus wide enough to include two objects at different distances, you will have to stop the lens down before focussing, and then adjust the focussing so that both objects are just sharp.

The extent of the zone of depth of focus can generally be observed with sufficient accuracy simply by watching the image on the ground glass, and seeing whether you can get both the required objects sharp with one setting of the focussing. You will probably find it helpful, however, to have a depth of focus table, if only as a guide to what you can expect.

28 January 1943

Colouring Lantern Slides.

I want to colour the wording scratched on lantern slides coated with a black preparation; but there is nothing on the glass in these parts to take the stain. What is best done?

R.A. (Moston).

Transparent oil colours, which will dry hard in a short time, can be used; and this would be the simplest way of doing what you want. Another method which would probably be found to answer, is to coat the whole of the plate with a solution of gelatine, say, one ounce of hard gelatine to 20 ounces of water. Dip it bodily in this, while just warm, drain it, and set it up to dry. When dry, you will have no difficulty in tinting the wording either with water colours or with the liquid stains supplied for colouring photographs.

Focus of Lens.

Is a 6in. lens too long

17 August 1960

Photographing in a Mirror

I wish to photograph my own reflection in a mirror. Should I set the camera focussing to the distance of camera to mirror or to this distance plus distance of myself to the mirror?

—N. J. (Sydenham).

When photographing your own reflection in a mirror the distance at which the camera should be focussed is the distance between the camera and mirror plus the distance between the mirror and yourself or the object. The point is that the image seen in a mirror is optically as far behind the mirror as the object is in front. You can easily check this for yourself if you like to use a rangefinder or a camera with any kind of reflex focussing. Alternatively, a very simple way of showing it to yourself is to stand in front of the mirror and point a foot ruler to it—you will see one ruler in front of the mirror and an image of another ruler behind—thus making two feet.

Reducer

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how photography has changed (or not) over the decades

from the past

18 August 1943

Photographing Portraits against the Light.

Whenever I take a photograph of anyone sitting by the window it always comes out foggy, like the enclosed, although they are all right when the window is not in the picture, etc. M. H. J. (Old Colwyn).

Your query contains its own reply, for, as you say, there is no fog when the window is not included. In other words, the strong window light falling on the lens causes it to become a kind of miniature and feeble sun scattering light in all directions inside the camera. This is inevitable to some degree. With some lenses this effect is more apparent than with others, but whether we notice it or not, it exists to some extent. The better the polish of the lenses, the less light i scattered. You may be able to reduc this effect to an appreciable extent b cleaning the front and back surfaces the lens by very gently rubbing with few drops of distilled water to which been added a drop or two of pure alco or ammonia. But try the distilled w first. Be careful not to touch the s with the fingers, as this will leave behind a trace of greasiness, although the fingers may appear to be quite clean. Examine the *inside* of the camera when the lens is facing the window, to see if there are any bright or reflecting surfaces. If so, the reflections must be quenched by dead black varnish, or black velvet attached to the offending parts, with a half-and-half mixture of fish glue and water. Also much may be done by shading the lens with a lens hood, which cuts off all the light except that required to form the image. For this purpose you can make a temporary lens hood of rough, dead-black paper, but a more permanent hood may easily be made of stiff card lined with black velvet. Preferably the hood may be of conical form. You can do little or nothing effective by way of reduction in such a case as the example you send.

Silver Stains on Negatives.

21 January 1925

THE AMATEUR PHOTOGRAPHER & PHOTOGRAPHY

Reproduction Fees.

What ought I to ask a firm of publishers as the reproduction fee for a photograph? M.O. (Sidcup).

As a minimum, 14s. for a single insertion in a newspaper or magazine, and say £1 1s. in a book. Be careful to specify that the payment is for the right to reproduce in one paper or book only, and is not for "the copyright." For the entire copyright two or three guineas would be a reasonable minimum. These prices might be increased almost indefinitely in special cases.

Buckled Films.

10 July 1925

Opening glass ampoules

A friend has given me some Neofin developer sealed in a small glass phial. What is the best way to open this and will you give me details of processing times etc?
Runcorn *H. R. Jones*

The glass ampoule is about 4½ins high, brown in colour and with a narrow neck, contains Neofin developer, and this is printed on the glass itself. Each ampoule holds 25cm³ of solution and is opened by snapping off the head between forefinger and thumb (as shown in the illustration) by placing the forefinger on the side of the neck behind the coloured dot, which is the weakest point of the glass envelope. This ensures a clean break, which is most important, otherwise small fragments of glass may fall into the developer and be carried into the developing tank with the risk of scratching the film during agitation or, at worst, becoming embedded in the film itself.

Should the head not snap off only the developer should be poured out of the ampoule and then used before use. Incidently, a polythene cap is usually supplied with each box of developer to obviate the risk of cutting your fingers on the glass, and the developer usually has to be shaken from the ampoule due to an air lock caused by the very narrow throat opening.

Neofin developer, marketed by J. R. Distributing, is supplied in two types—blue and red—the former being recommended for slow and medium speed films. High speed films should be developed in the red version. When using these developers you should increase the rated speed of the film so that exposure is reduced by 1-1½ stops.

The contents of one ampoule is diluted with water to 300-700 cm³ and although primarily intended as a one-shot developer, to be thrown away after the first film, it can be reused for one other subsequent film. Alternatively, one half the contents of the ampoule can be made up and the other stored for a short while after topping up the ampoule with water.

Developing times depend on the type of film, degree of dilution, processing temperature and which version of the developer is used. An instruction booklet is usually supplied with each box of ampoules, but a spare copy may be available from the distributor at Waterside, Chesham, Bucks.

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My life in pictures

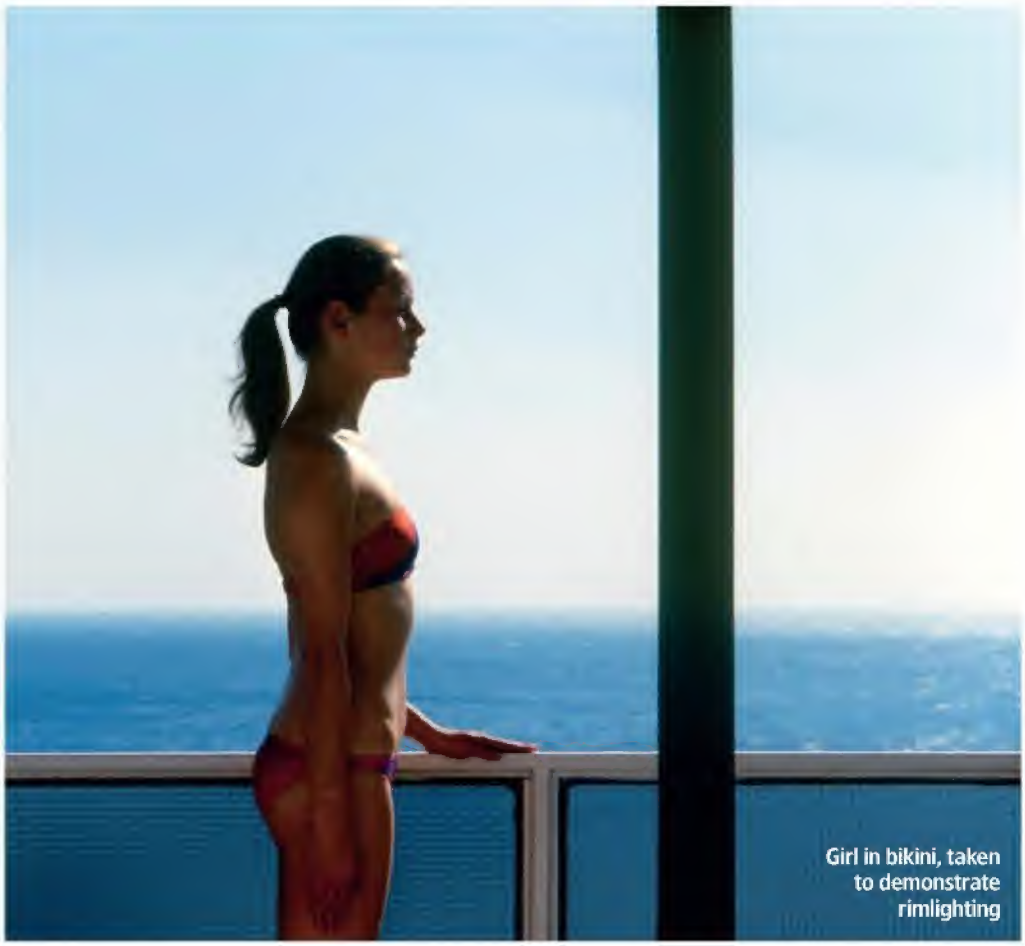
John Hedgecoe is the world's best-selling author of photographic technique books, has been an influential teacher and shot the world's most reproduced image. He talks to **David Clark** about his life and work

JOHN Hedgecoe's achievements in photography are legendary. He founded Britain's first photography course, at the Royal College of Art, and is now Emeritus Professor of that prestigious institution. He was also a prolific photographer in his own right, shooting everything from famous artists for broadsheet magazines to high-profile advertisements for the Milk Board. Along the way, he created the world's most reproduced image: the picture of the Queen on British and Commonwealth postage stamps.

However, John is most famous for being the world's best-selling author of photography technique books. He has published over 30 titles and has now sold a colossal nine million copies worldwide. Anyone taking up photography from the 1970s onwards is likely to have read one of his books, and found helpful guidance in John's clearly-written practical advice, copiously illustrated with his own inspirational images.

John is now 72 and has retired from teaching, though not from authorship. In 2006 he published *The Art of Digital Photography*, illustrated with photographs shot in 27 different countries over a two-year period. 'It was quite an undertaking, because I'm getting old,' he says. 'But I like travelling and meeting new people, so it was enjoyable to do.'

His devotion to photography began almost 60 years ago. After his father gave



Girl in bikini, taken to demonstrate rimlighting

Composition created by the use of a mutli-image filter

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Celebrated poet Philip Larkin, taken at Hull University, where he was the librarian, in 1966

him a camera when he was 14, he set up a darkroom in the garage of his family home. His passion for the medium developed while he did National Service in the RAF and he afterwards studied photography as part of his course at the Guildford School of Art.

At around the same time he began writing articles for photographic magazines, including *Amateur Photographer*. His technique writing developed almost as a by-product of his photography; he found that he was more likely to have a picture published if he also wrote about it.

"John created the world's most reproduced image: the picture of the Queen on British and Commonwealth postage stamps"

He got his first staff job on *Queen* magazine in 1957. 'I was the only staffer, so I did it all really,' he recalls. 'I did a lot of photography and I also managed the darkroom. I even mixed all the chemicals, so I really got to know everything about the process from beginning to end.

'*Queen* was a great shop window for me, so it was relatively easy to also get freelance work on other publications, including the magazines of the *Sunday Times*, *Observer* and *Telegraph*.' John shot every type of image used in these publications, including fashion,

architecture and landscape. He gained a particular reputation for his portraiture. His subjects in the 1960s and '70s included major writers and artists such as Francis Bacon, Ted Hughes, Agatha Christie, John Betjeman and David Hockney.

He was so highly regarded that in 1966 he was personally selected by the Postmaster General to photograph the Queen for a new set of postage stamps. John shot a series of profile images, from which the Queen selected her favourite. This image was then exactly reproduced as a plaster relief by the sculptor Arnold Machin. Finally, John photographed the plaster relief itself, against a black background. The image remains on UK and Commonwealth postage stamps to this day and has become the world's most reproduced image: it has been printed in excess of 200 billion times.

'It's strange to still see my photograph on the stamps after all this time,' John reflects. 'I think they tried to do a new one some time ago, as they do on the coins, but the Queen said she preferred the existing one.' The story has an odd postscript. 'Some years after it was taken, the Post Office claimed that the image had been shot by Lord Snowdon,' John remembers. 'So I sued the Post Office, and I won.'

In 1965, John was asked to set up the first photography school at the Royal College of Art. From this point, although he combined teaching with numerous advertising assignments, his career turned towards instructing others in photography rather than becoming a famous photographer in his own right. He was the Head of Department and Reader in Photography at the Royal College from 1965–74 and his experience in teaching led directly to a new career direction – as a writer of photography manuals.

'I was approached by my friend Peter Kindersley, who was setting up a new publishing company,' John remembers. 'He wanted me to write a couple of books on photographic technique. Until then, most technique books had relatively few pictures, but we wanted to produce books that were different, ones that were illustrated throughout.' The result was *The Book of Photography* (1976), which was swiftly followed by *The Handbook of Photographic Techniques* (1977).

The books became a publishing phenomenon and together went on to sell over three million copies. Since then John has been prolific, publishing many more technique books. 'I think my years of experience of teaching were important when writing these books,' he asserts, 'because I knew the kinds of things that students asked about and always tried to anticipate and answer their questions.'

John has seen great developments in photography during his long career, but is ambivalent about the changes brought about by digital imaging. 'Digital has had both positive and negative effects,' he says.

Arnold Machin plaster cast of Queen Elizabeth II, created from a John Hedgecoe portrait for a new set of postage stamps in 1966

Nude model with body paint and swirly background

"I think in some ways photography has become too easy. Many people just let their cameras make all the creative decisions"

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'It has really opened up photography to a lot more people, and made it easier for people to produce good images. Photoshop is amazing, really, and a lot of the pictures taken by amateurs are as good as those shot by professionals.

'However, I think in some ways photography has become too easy. Many people don't really know how to operate a camera and just let it make all the creative decisions. In the past, you had to work hard to get a really good image, but now it's so much easier and that makes it much more difficult to be unique. Technology has made it less of a challenge and I think that has taken some of the magic and mystery out of photography.'

Nevertheless, John continues to enjoy working in the medium to which he has devoted his life. Undeterred by his age, he tells me that he's currently working on a new book, though admits he doesn't shoot so often these days. Meanwhile, his extensive archive is gradually being scanned and made available for commercial use by the TopFoto agency.

When asked if he regrets not becoming more recognised as a famous photographer in his own right, John says, 'No, not at all. I've enjoyed the variety of things I've done. Looking back, I'm very happy that so many people have liked and enjoyed my books, and hopefully learned to do something they hadn't done before.' **AP**

John's most recent book, *The Art of Digital Photography*, is published by Dorling Kindersley, priced £16.99. You can see more of his photographs on the TopFoto website, **www.topfoto.co.uk**

Pouring liquid into a cut glass (above), and Waterskiing (left) both demonstrate the effect of a high shutter speed

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Fotospeed Argyrotype Process Kit

Richard Sibley finds out how easy it is to combine digital imaging with a simple chemical printing process

IT has been a while since I mixed any chemicals in the darkroom, so the thought of using a chemical process derived from those used more than 150 years ago was a little intimidating.

Thankfully, Fotospeed's argyrotype process was developed in 1991 by Mike Ware, and is based on the argentotype process that was itself developed in 1842. Nevertheless, few amateur photographers are likely to relish the prospect of finding and using the raw chemicals for the process. Fortunately, the Fotospeed Argyrotype Process Kit contains everything you need to make your own argyrotype prints; all you need to do is add water.

Using an inkjet printer and the supplied Fotospeed Digital Contact Film, I was able to create an A4 digital negative to make my own argyrotype print. Being able to digitally alter and retouch an image, before making a negative to use in a chemical printing process, is a great way of combining the best of old and new photographic techniques. What's more, there's no need to use a darkroom.

Making a print

My first attempt was surprisingly successful, although it lacked some contrast due to underexposure. Attempts number two and three were better, as I doubled the exposure time because of the overcast conditions. What fascinated me most was being able to use a computer, software and the transparency film to make a large contact print – something previous generations were never able to do.

While the prints produced may not necessarily be works of art, it is a great way to understand basic photographic printing principles, and it should keep any inquisitive photographer – child or adult – amused for hours. **AP**

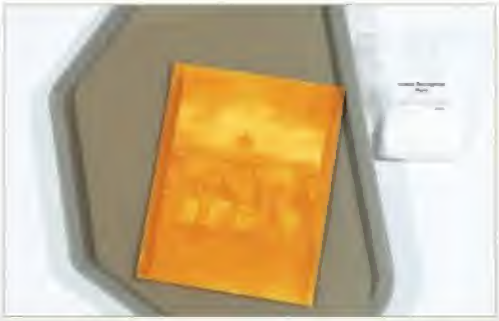
Fotospeed Argyrotype Process Kit
£42.88. For more information or to purchase visit www.fotospeed.com

How to make an argyrotype print

1 First you need to coat the supplied acid-free art paper with the sensitising solution. Rollers are provided to do this, but you can also use a paintbrush or, as I have done, cotton wool. Coating the paper can be done under tungsten light, but avoid sources of UV light, such as sunlight.

2 Using image-editing software, transform a digital image into black & white and make any necessary Curves adjustments. Now invert it so that it is a negative image and print this onto the supplied transparency film using an inkjet printer.

3 Once the coated paper has dried, take your digital negative transparency and place it on top of the paper. Cover the two with glass to press them flat together and leave under a UV light source, such as the sun, for around 7-10 minutes. You should see the colour of the paper start to change to brown before your eyes.



4 After the exposure has taken place, the image needs to be washed under running water for around five minutes. The print should then be fixed with the supplied sodium thiosulphate for three minutes. Finally, wash the image under running water for another few minutes to remove any excess solution.

125 years of readers' letters

AP was founded on correspondence between photographers, and has never strayed from airing the views of its readers, whose concerns have remained remarkably consistent throughout the years. **Damien Demolder** reports

ON the outside at least, photography and the world of photographers has changed enormously in the 125 years that AP has been published. In 1884 we had only just got over the trauma of the wet-plate process, while now the electronic age brings us pictures instantly without chemistry or even water. Most cameras were slow to use and heavy to move around, while today pocket-sized models can capture ten images in a second. It is true of course that the equipment we use today seems hardly to be for the same purpose as that used by our first readers, but it doesn't take very long delving through our archives to see that actually photography, and particularly the concerns of enthusiast photographers, is very much the same as it ever was. In broad terms we have faced the same issues for the last 1¼ centuries; it's just that the details of those issues alter according to the date.

Format wars

Our pages are often occupied by the important discussions surrounding the benefits of one photographic format over another. Currently, the concentration rests on how digital photography is the work of the Devil in the eyes of some and the Holy Saviour in the eyes of others. We talk round in circles for the most part, but the exercising of the positive and negative points of any new technology has always played a crucial role in the way readers educate and inform each other. Just last week, in AP 3 October, Kevin Allan questioned the rate of upgrading necessary to stay up to date with digital SLRs, saying that his 44 year-old Canon FX still takes sharp pictures. 'Can we be confident that today's digital SLRs will be usable in 40 years' time, or even in five years?' he asks.

The arguments were equally heated with the introduction of autofocusing and autoexposure, as well as when the 35mm film format started to become popular with enthusiasts. How could such a miniature format provide usable quality compared alongside the roll and sheet films of 'serious' amateurs? Of course, depending on the date, miniature formats could either be 35mm, or before that, what we would now consider medium format.

'In spite of the magnificent results obtainable with miniature cameras, they are pre-eminently suitable for close-up work, but do not give the quality obtainable with larger instruments when photographing landscapes,' wrote CGMH, in the 8 July 1936 issue, in response to a question posed by the editor, FJ Mortimer, regarding readers' ideal cameras.

In the same issue Derek Surtees says '...only last week I came to the conclusion that just such a camera would be ideal. Most serious photographers prefer the quarter plate camera...'

More problems are brought up in our 26 August 1936 issue, when a reader called CHWK (not everyone had proper names in 1936 it seems) wrote a letter entitled, *A miniature*

September 4, 1911.

IN·REPL

INFORMATION AND ADVICE GRATIS AND POST

A selection of queries from our general interest to our readers will be on this page. In order to relieve th space, answers to other questions wi post, but each query must be accomp Coupons printed in the Advertisemen CRITICISM and INFORMATION and correspondents will expedite mat are legibly written. Full name an sent in every case (not for publicatio prints for criticism must be addres

THE AMATEUR PHOTOGRAPHER AND PHOTOGRAPHIC NEWS, 52, Long Acre, London "Query" or "Criticism" on the outside. Queries should be written on one side

for very thin negatives

Pyr

8mm Camera Runs

SIR,—Mr. T. H. Slater, who deplored the shortness of 8mm camera runs, should take a look at the Sankyo 8.Z, some models of which are still on the market second-hand at half price. This camera has a full range of speeds, auto or manual, exposure control, a superb 10-30mm lens, back-wind, geared footage counter, T.V. speed (which has proved excellent), folding grip, power and manual zoom (which did not appeal to me at first, but now I wouldn't be without it) and last, but not least, a 45-second run at 16 f.p.s. This I have always found sufficient, and I use approximately 50 films a year.

Dewlish. EDWARD P. BAKER.

Upside Down

SIR,—I have always been puzzled as to why no manufacturer has yet produced a camera in which the image of the focussing screen is the right way up. Although I have had many years' experience is using a stand camera, I am still unable to compose the image on the screen as well as I should if I were standing on my head.

I appreciate that the reflex camera is partly the answer, except for the low viewpoint attained with it. Why does not somebody produce a lens with an extra component which will give a correct view to the photographer? Telescopes and binoculars are adjusted in this way, so why not a camera lens? Perhaps some expert will explain. Yours, etc., LEONARD TAYLOR.

Exchange of Colour Slides

SIR,—I should be very pleased if you could

16-on-120

SIR,—Mr. Tinker has the same views as myself about 35mm! I advise him to try and buy a second-hand 16-on-120. I am sure he would live happily ever after. With my Baby Bessa I've always been a happy snapper. It has all the movements Mr. Tinker wants.

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Unfair to Women

I have not burnt my bra nor joined Womans Lib, but I feel hopping mad. Are women not expected to be interested in photography? The advertising for the Yashica TL Electro F2 (*AP*, June 13) suggests that it is only men who are interested. The cheek of it!

I get the same treatment in some shops. When one enquires about a camera the look on the assistant's face plainly says "poor dear, here we go again!" and out comes the simplest Instamatic or a very ordinary S.L.R. If I go in with my husband, they actually start talking to him (and he, bless him, only knows that you press a lever — somewhere). But give him his due, he always says "It's the wife who's interested, not me".

Why this presumption that it's a man's world in photography? It's not and won't be. Why not a ladies-only competition or exhibition? We'd show them!

continued on page 95

READERS W...

continued from page 93

The trouble is most women don't have the cash to spare for equipment — any money over goes on shoes for little Willy — but when (like me) they go back to work they will start looking at hobbies and surely it is about time photographers realized this and stopped treating us as a joke.

Phyllis Lidgitt.

Letchworth.

PHOTOGRAPHER. 291

RETOUCHING.

SIR,—I cannot refrain from again noticing your correspondent's letter in your journal of last week, on the above subject. I had no idea, when writing you, that my scalping knife was as sharp as it has proved. Albeit, Mr. C. W. Crossley seems to have felt its effects somewhat keenly; but since he has again trespassed on the hunting grounds, I seize my tomahawk, daub on the paint; and—On Guard!

Learn, most valiant warrior, who has never tried to retouch, ... East, and our Crossley at home, everyone must admit that all there. All ye, who are the lucky possessors of pimples, cover them up lest ye be robbed of them by the magic art, for truly they are Nature's blessings, and must be protected. Hide your faces ye landscape gardeners, etc., etc., and pervert Nature no longer. Your rakes, spades, and shears must be cast to the dust, the hedgerows assume Nature's aspect, and the foliage trail forth in rich though wild profusion. We have erred and knew it not.

Faithfully yours,
CHAS. D. BRADSHAW.

camera danger, in which he said, 'One cannot fail to admit that the modern miniature camera is a marvel of ingenuity and precision, but because of its comparatively tiny image, there is a great temptation to work far too near to the subject, especially when dealing with "close-ups"; portraiture, for instance, and certain genre subjects. Thus, in conjunction with the short focus lenses normally fitted, the foreshortening effect may be quite pronounced.'

As is often the case nowadays, it has been usual that, after a lengthy discussion, letter writers conclude that, of course, it is not the kit that matters, but the end result. Such a voice of reason was M Chimley who, on 28 February 1987, had been an AP reader for only one year. He won £10 from editor Barry Monk with his letter of the week, *The Pleasure Principle*, which stated, 'For the past few months I have been spectator to an on-going battle between readers claiming their type of photography to be the best. First came the battle between colour and monochrome, and then readers suddenly decided to throw their Minolta 9000s into the bin and punch [pin]holes in old shoeboxes. Now we've been told certain styles of landscape photography, and all glamour photography, is rubbish. Ah! And we must not forget the confrontation between formats.

'As far as I can see there are two basic functions of photography: for the photographer to enjoy it and for the photographer and/or the public to enjoy viewing the resultant image.'

My favourite format versus format battle came in 1924-25, in a transatlantic discussion between An Old Time Naturalist and Mr J Armitage. This argument was not about one film format against another, or even plates vs film, or digital vs film, but about wood cuts vs photography! 'I remember years ago, when photographs from nature were just 'coming in' that I regarded the innovation with pleasure. An old friend of mine, now dead, a great naturalist, one day expressed his disgust by saying that he had never seen more wooden illustrations than were now becoming fashionable. At the time I thought him an old fogey, an opponent of any new ideas; but I have long since learned that he was, in the main, right. The illustrations in our books are a disgrace.' Photography will never catch on!

Photography in public

I suppose it's nice to know that even in 1925 photographers were facing interference in the street, though I suspect not quite on the scale of today. A bus driver and the conductor tried to stop someone using the name X from photographing the scene of a bus crash, and they demanded his name and address. X was worried the proceedings could be brought against him 'if I sent the picture to any of the newspapers'. AP's reply of the time is exactly that which would be given today: 'You need not worry about such threats, and they would have no basis for any proceedings. You did well to take advantage of the opportunity; and have just as much right to be on a public road taking photographs, so long as you do not create an obstruction, as they have with a bus, overturned or otherwise.'

We've been fighting for photographers' rights for as long as I've been on AP, but it seems the battle has been going on for a while longer. The famous 'Photography is not banned' AP cover was published on 18 October 1939.

A note on old age

People often express a sense of surprise on discovering that AP is a weekly magazine (how can you write about photography every week?) and are then struck dumbfound when finding out the magazine is so old. This isn't a new phenomenon. Even in 1987, readers were amazed that AP had been running so long. *Like good wine* is a letter from the 28 February issue. This was the week after AP's news pages had covered Canon's announcement of the EOS 650 and the completely new, non-backward compatible EOS system.

R D'Eye, from Preston, wrote, 'I have been taking AP for a number of years, but never stopped to think how long it has been running. I was somewhat surprised therefore, when browsing through an old book on photography (*Photography for Novices* by Percy Lund, 1902) to find a full-page advert for AP. A then current cover was depicted, with the lines "Biggest, Brightest, Best – more illustrations, pages, information, competitions and prizes than any other paper." It also showed a lady in a crinoline using a camera. The lines are still apt today but the lady was rather more clothed than present cover-girls.

'The price was tuppence weekly so, if the average weekly wage was, say, £2, the cost of AP as a percentage of the average weekly wage has hardly changed over the years. But AP is now in colour, has more pages, more information and articles and must be even better value for money than it was 85 years ago. I will now look on my copies of AP with greater reverence!'

That week AP was 124-pages, but you had to wade through a total of 29 pages of adverts before you got to the content. I wonder what Mr D'Eye would think of today's AP. **AP**

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AP SP 10 OCT 2009

AP's oldest reader

At the age of 88 and after reading AP for more than 70 years, Cyril Pursey could well be our longest-serving reader. Angela Nicholson chatted to him about his love of photography

WE get quite a few letters, emails and phone calls from people claiming to be AP's oldest reader, so as our 125th anniversary drew close we decided to try to find out who has that honour. Our appeal for older readers to get in touch drew quite a bit of attention, but a call from Cyril Pursey saw him take the lead at 88 years old and more than 70 years of reading the magazine. After a brief chat on the telephone, I arranged to visit Cyril at his Somerset home to find out a bit more about him and his photography.

Extra cash

Cyril's interest in photography was sparked in his early teens when, following a conversation on the subject, his dentist loaned him a camera. He became a regular AP reader shortly after.

Though a teacher by profession, Cyril was able to turn to photography for extra income. After the Second World War the *Western Gazette* used to pay him 14s 8d (around 73p) for every picture of his they used, and at one point the editor asked for every picture he could send. Cyril told me that he used to buy the paper each Friday and count how many of his images had been used to calculate his fee.

One of Cyril's many scrapbooks detailing his photographic successes

Competition winner

Cyril has also fared well in competitions, scooping more prizes than he can remember, although a couple in particular stand out. In 1961, for instance, a black & white winter landscape of Butleigh Moor, Somerset, won him a staggering sum of £500 (equivalent to around £19,000 today) from *She* magazine, while in 1985 Cyril won a two-week luxury cruise for two on board P&O's *Sea Princess*. AP was Cyril's primary source of information about competitions and he used to read these listings first.

'Photography has been a wonderful hobby for me,' Cyril says. 'I've met some lovely people and I've been really lucky'. When quizzed about his cameras, Cyril is a little vague, saying that he has used (and won) many over the years, but the Canon T90 was a firm favourite that he still uses occasionally. He adds: 'The camera isn't important, though; you've got to see the image'. How true. **AP**

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- CANON 14mm f2.8 USM "L" (SUPERB) ... MINT £1,195.00
- CANON 85mm f1.2 USL "L" MK II (LATEST) ... MINT BOXED £1,475.00
- CANON 200mm f2.8 USM "L" MK II (SUPERB) ... MINT BOXED AS NEW £529.00
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- CANON EF 1.4 EXTENDER ... MINT CASED £199.00
- CANON EF 2.0 EXTENDER ... EXC ++ BOXED £199.00
- CANON 20mm f2.8 USM + HOOD ... MINT £345.00
- CANON 24mm f2.8 EF ... NEW £299.00
- CANON 24mm f2.8 EF ... MINT £265.00
- CANON 28mm f2.8 EF ... MINT BOXED £145.00
- CANON 60mm f2.8 EFS USM MACRO LENS ... MINT BOXED AS NEW £319.00
- CANON 85mm f1.8 USM ... MINT BOXED AS NEW £245.00
- CANON 10 - 22mm f3.5/4.5 USM EFS ... MINT £545.00
- CANON 17 - 85mm f4/5.6 IMAGE STABILISER ... MINT BOXED £249.00
- CANON 28 - 135mm f3.5/5.6 USM IM STABILISER ... MINT £299.00
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- CANON 75 - 300mm f4/5.6 USM MK II ... MINT + HOOD £119.00
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- CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILISER ... MINT BOXED £379.00
- CANON 100 - 300mm f4.5/5.6 EF USM ... MINT BOXED £175.00
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- CANON EF 25 EXTENSION TUBE ... MINT BOXED AS NEW £95.00
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- CANON 540 EZ FLASH + INST ... MINT- CASED £99.00
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- KENCO MC7 DG 2 x CONVERTER CAN ... MINT BOXED £99.00
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- SIGMA 28mm f1.8 EX DG (LATEST) UNUSED ... MINT BOXED £279.00
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- CONTAX 200mm f3.5 TELE TESS T* AE ... MINT £199.00
- CONTAX 28 - 85mm f3.3/4 VAR SON ... MINT- £399.00
- CONTAX 35 - 70mm f3.4 VARIO SONN MM ... MINT BOXED £329.00
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- LEICA M4 P BLACK BODY ... EXC++ £595.00
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- SIGMA 18 - 50mm f2.8 EX DC SLD GLASS ... MINT CASED £195.00
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18-35mm f3.5-4.5D IF-ED AF Zoom	£494.99	or £13 mth
18-55mm f3.5-5.6G AF-S DX ED MKII	£123.89	
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	£22.99	£39.99	£45.99	£84.99	£29.99	£38.99	£225.18	£99.99	£4.99	£129.95	£4.99	£4.49	£16.49	£19.83	£19.99	£329	£129
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D700	EN-EL3e	MB-D10	EH-6 AC	EH-5A	MH-18A	MH-19	SB 900	WT-4	DK-17A	ML-3 IR	DG-2	DK-18	DR-5	Capture NX2	MC-35	MC-36	MC-30
	£69.99	£259.49	£79.99	£79.99	£34.24	£195.73	£319	£597.02	£24.99	£214	£99.99	£7.99	£226.01	£129.95	£130	£154.99	£63.49
D300	EN-EL3e	MB-D10	WT-4	MH-18A	MH-19	EH-6 AC	EH-5A	DK 21M	DK 23	BM-8	DR-6	SC-28	MC-35	MC-36	DK-5	Camera Control Pro 2	BF-1a
	£69.99	£259.49	£597.02	£34.24	£195.73	£79.99	£79.99	£25.99	£4.99	£8.99	£225.18	£59	£130	£154.99	£4.99	£145	£6.99
D3	EN-EL4a	MH-21	MH-22	BL-4	EH-6	WT-4	DK-17A	MC-30	MC 36	ML-3 IR	SC-29	DR-5	DG-2	DK-17M	Camera Control Pro 2	DK-18	MC-35
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EF 100mm f2.0	£1788.89	or £73 mth
EF 14mm f2.8L II USM	£299.89	or £13 mth
EF 15mm f2.8 Fisheye	£1119.99	or £46 mth
TS-E 17mm f4L	£378.89	or £16 mth

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EF-S 17-55mm f2.8 IS USM	£793.89	or £33 mth
EF-S 18-55mm IS	£143.89	
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EF 24-70mm f2.8L USM	£998.99	or £41 mth
EF 24-105mm f4L IS USM	£939.99	or £39 mth
EF 28-90mm f4-5.6 III	£113.89	
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EF 28-135mm f3.5-5.6 IS USM	£373.89	or £16 mth
EF 28-200mm f3.5-5.6 USM	£314.99	or £13 mth
EF 28-300mm f3.5-5.6L IS USM	£2129.99	or £87 mth
EF-S 55-250mm IS	£219.99	or £9 mth
EF 70-200mm f2.8L U	£1039	or £43 mth
EF 70-200mm f2.8L IS USM	£1544	or £63 mth
EF 70-200mm f4.0L USM	£524.99	or £22 mth
EF 70-200mm f4.0L IS USM	£964.99	or £40 mth
EF 70-300mm f4-5.6 IS USM	£424.99	or £18 mth
EF 70-300mm f4.5-5.6 DO IS USM	£1138.89	or £47 mth
EF 75-300mm f4.0-5.6 III	£197.89	
EF 75-300mm f4.0-5.6 USM III	£234.99	or £10 mth
EF 100-300mm f4.5 USM	£288.99	or £12 mth
EF 100-400mm f4.5-5.6L IS USM	£1284	or £52 mth

Canon FLASH GUNS

RECOMMENDED

430 EXII — MR14 EX — 580 EX II

220 EX	£139	MR14 EX Macrolite	£449
430 EXII Speedlite	£214	MT-24 EX Macrolite	
580 EXII Speedlite	£364.99	Twin Lite Flash	£749

Canon MULTIPLE FLASH SET UP

ON CAMERA ACCESSORIES:
1. TTL Hot Shoe Adaptor 3 — £55.54
2. TTL Distributor — £49.99
3. Off Camera Shoe Adaptor — £19.53
4. Connection Cord 0.6m length — £45
5. Connection Cord 3m length — £48.93

On Camera Connection Example:

OFF CAMERA ACCESSORIES:
6. Off Shoe Cord 3 — £48.93
7. L Bracket SB-E2 — £169

Canon FILTERS prices start from...

UV Filter £15.16

Skylight	£20.54
Regular	£20.54
ND 4L Neutral Density	£29.35
ND BL Neutral Density	£29.35
Circular Polarising	£78.29
Softmat 1 Soft Focus	£63.61

Canon ACCESSORIES

WFT-E2 Wireless		£699
WFT-E3 Wireless		£699
WFT-E4 Wireless		£898.63
M30 Media Storage	30GB	£302.41
M80 Media Storage	80GB	£400.29

Canon EXTENDERS

EF 1.4x Extender	£279.99	or £12 mth
EF 2x II Extender	£284.99	or £12 mth

Confused about lenses? Read our lens sense guide at www.warehouseexpress.com/guides

Canon DIGITAL SLR ACCESSORIES

Canon EOS 450D	BG-E5	LP-E5	HL-E5	LC-E5E	CBC-E5	ACK-E5	RS-60E3	RC-5	RC-1	Angle Finder C	EP-EX15	RF EF	DioESeries	CUP-EF	EW-100DBlk	EH-19L	IFC-450D6
	£119.00	£44.49	£29.35	£44.03	£89.00	£59.00	£24.49	£20.99	£21.49	£169	£19.99	£10.07	£8.31	£7.99	£22.99	£39.99	£36.69
Canon EOS 40D	BG-E2N	OSKE3	BPS11	CB-5L	CA-PS400	CA 570	ACK E2	RS-80N3	TC80N3	LC 5	Angle Finder C	EP-EX15	Rubber Frame Eb	Dioptrics	Eyecup EB	WFT-E3A	IFC-500U
	£149.49	£179.99	£89.49	£44.03	£105	£42.99	£58.71	£44.49	£129	£322.96	£169	£19.99	£6.49	£9.99	£8.49	£699	£29.99
Canon EOS 5D Mark II	BG-E6	LP-E6	Wide Strap L6	OSKE3	RC-5	CB 570	RS80N3	TC80N3	LC 5	Angle Finder C	EP-EX15	Rubber Frame Eb	Dioptrics	Eyecup EB	Focus Screen Ee D.E	WFT-E4	IFC-500U
	£229.49	£71.49	£22.49	£179.99	£20.99	£36	£44.49	£129	£322.96	£169	£19.99	£6.49	£9.99	£8.49	£29.99	£898.63	£29.99
Canon EOS 1D Mark III	LPE4	ACK-E4	LCE4	CB570	RS80N3	CB TC80N	LC5	Angle FinderC	AntiFog	Dioptrics	Eyecup EG	Focus Screen Ee	WFTE2	OSKE3	Hand Strap E1	Wide Strap L6	IFC500U
	£119.99	£86.03	£377.45	£36	£44.49	£129	£322.96	£169	£28.08	£9.99	£13.84	£29.99	£699.00	£179.99	£24.99	£22.49	£29.99
Canon EOS 1D Mark III	LPE4	ACK-E4	LCE4	CB570	RS80N3	CB TC80N	LC5	Angle FinderC	AntiFog	Dioptrics	Eyecup EG	Focus Screen Ee	WFTE2	OSKE3	Hand Strap E1	Wide Strap L6	IFC500U
	£119.99	£86.03	£377.45	£36	£44.49	£129	£322.96	£169	£28.08	£9.99	£13.84	£29.99	£699.00	£179.99	£24.99	£22.49	£29.99

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OLYMPUS E-SYSTEM

E-420

10.0 million pixels

Olympus E-420

E-420 BODY ONLY	£249.99 or £11mth
E-420 BODY + 14-42mm lens	£289 or £12mth
E-420 BODY +14-42mm + 40-150mm lens	£374 or £16mth
E-420 BODY + 25mm pancake lens	£378 or £16mth

E-520

10.0 million pixels

Olympus E-520

E-520 BODY ONLY	£299.99 or £13mth
E-520 + 14-42mm lens	£384 or £16mth
E-520 + 14-42mm + 40-150mm lens	£444 or £18mth
E-520 + 14-42mm + 70-300mm lens	£624 or £26mth

E-620

12.3 million pixels

Olympus E-620

E-620 BODY ONLY	£489 or £20mth
E-620 + 14-42mm lens	£582 or £24mth
E-620 +14-42mm + 40-150mm lens	£667 or £27mth
E-620 + 25mm lens	£609 or £25mth

OLYMPUS

NEW

The NEW mirrorless Olympus E-P1 It's not a compact, it's not a DSLR – it's a pen! This compact, DSLR quality, hybrid device can record HD quality movies.

E-P1 Body Only	£574
E-P1 + 14-42mm	£633
E-P1 + 17mm	£698
E-P1 + 17mm + 14-42mm	£798
17mm pancake	£289
14-42mm	£289

FROM £584

We sell all the retro accessories for this model on our website!

OLYMPUS Olympus E-30 & E-3 Kits available on our site!

E-30 Body Only	£724 or £30 mth	E-3 Body Only	£987.99 WAS £989

SONY

α 500

14.2 million pixels

NEW

SAVE up to £120

Sony A500

The 12.3 megapixel CMOS sensor records images in immaculate detail while the Exmor technology cuts noise in the processing phase. This model features a large 3.0" tilt 'Live-View' screen.

A500 BODY ONLY	PRE-ORDER £549 was £649
A500 + 18-55mm	PRE-ORDER £629 was £749
A500 +18-55mm + 55-200mm	PRE-ORDER £799 was £899

α 550

14.2 million pixels

NEW

Sony A550

Crisp, low-noise images packed with fine detail and vibrant colours. The Quick AF Live View now supports even speedier shooting responses with rapid, precise autofocus and face detection.

A550 BODY ONLY	PRE-ORDER £589 was £649
A550 + 18-55mm	PRE-ORDER £639 was £749
A550 +18-55mm + 55-200mm	PRE-ORDER £789 was £899

α 850

24.6 million pixels

NEW

SAVE up to £308

Sony A850 - Pre-Order price crash...

"Full-frame DSLR shooting at a real-world price" – Sony press release 2009. The Sony Alpha A850 is a 24.6 megapixel full-frame DSLR that shares virtually all the major features of the flagship A900. The only differences obvious differences being 3fps continuous shooting and a slightly more compact viewfinder.

A850 BODY ONLY	£1639 WAS £1898
A850 + 28-75mm	£2039 WAS £2347

α 900

24.6 million pixels

Sony A900

The Sony Alpha a900 is a full-frame 24.6 megapixel DSLR with a fast and accurate 9-point AF with 10 focus assist points, 5fps continuous shooting at full resolution and a high resolution 3" Xtra Fine LCD. The digital SLR camera also features an "Exmor" CMOS sensor, an expandable ISO 200-3200 range and Steady Shot Inside. Steady Shot Inside is an enhanced in-body optical stabilisation system which delivers up to 4 steps of anti-shake correction.

A900 BODY ONLY	£1899.99 or £77 mth

SONY

Other Sony Kits available to buy online or by phone...

A230 + 18-55mm f3.5-5.6 DT lens	£348.99 or £15 mth
A230 + 18-55mm + 55-200mm	£492 or £20 mth
A380 BODY ONLY	£474 WAS £544
A380 + 18-55mm + 55-200mm	£629 or £26 mth
A380 + 18-55mm f3.5-5.6 DT lens	£492 or £20 mth

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PENTAX

K20D

14.2 million pixels

NEW Pentax K-x model from £599 See our website for details

K20D BODY ONLY	£659.99 or £27 mth
K20D +18-55mm II	£599 or £28 mth
K20D +18-55 II +50-200mm	£768 or £32 mth

K-7

14.6 million pixels

K-7 BODY ONLY	£1019 or £42 mth
K-7 +18-55mm II	£1039 or £43 mth
K-7 +18-55 II +50-200mm	£1124 or £46 mth

Panasonic

G1

12.1 million pixels

Available in Red, Blue or Black – see our website!

Panasonic G1

Despite its compact size, the G1 features a large 3.0" 460,000 dot swiveling LCD screen, "Live View" 60fps electronic viewfinder with 1.4x magnification and 14mm eye relief. N8. This is Micro Four Thirds system DSLR.

G1 +14-45 (Red, Blue or Black)	£469 or £19 mth

GH1

12.1 million pixels

NEW

Available in Red or Black – see our website!

DMC-GH1 + 14-140 (Red or Black)	£1149 or £47 mth
DMC-GH1 14-140 + DMW-MS1 Stereo Mic	£1189 or £49 mth
DMC-GH1+DMW-MS1 +8GB SD+HDMI Cable	£1249 or £51 mth

GF1

NEW

Available in Red, Black or Silver – see our website!

GF1 BODY ONLY	£539 or £24 mth
GF1 + 14-45mm	£689 or £30 mth
GF1 + 20mm	£789 or £34 mth

SIGMA LENSES — We are a Sigma Pro Lens stockist

4.5mm f2.8 EX DC HSM	£718.99 or £30 mth
8mm f3.5 EX DG FishEye	£718.99 or £30 mth
10mm f2.8 EX DC HSM	£568.99 or £24 mth
15mm f2.8 DG FishEye	£558.99 or £23 mth
20mm f1.8 EX DG	£478.99 or £20 mth
24mm f1.8 EX DG	£398.89 or £17 mth
28mm f1.8 EX DG	£322.89 or £14 mth
30mm f1.4 EX DC HSM (62mm)	£388.89 or £16 mth
50mm f2.8 EX DG Macro (Canon Fit)	£238.99 or £10 mth
50mm f1.4 EX DG HSM (Sigma Fit)	£358.99 or £15 mth
70mm f2.8 EX DG Macro	£382.99 or £16 mth
105mm f2.8 EX DG Macro	£383.89 or £16 mth
150mm f2.8 EX DG Macro	£564.99 or £23 mth
180mm f3.5 EX DG Macro	£724.99 or £30 mth
300mm f2.8 EX DG HSM	£2179.99 or £89 mth
500mm f4.5 EX DG HSM	£3788.99 or £154mth
800mm f5.6 APO EX DG HSM	£5248.99 or £213mth
10-20mm f4-5.6 EX DC HSM	FROM £389
NEW! 10-20mm f3.5 EX DC HSM	£529.99 or £22 mth
12-24mm f4.5-5.6 EX DG	£677.99 or £28 mth
17-70mm f2.8-4.5 DC	£246.99 or £10 mth
18-50mm f3.5-5.6 DC (Four Thirds Fit)	£73.99
18-50mm f3.5-5.6 DC (Canon/Pentax/Sigma/Minolta or Sony)	£75.99
18-50mm f3.5-5.6 DC (Nikon Fit)	£94.99
18-50mm f2.8 EX DC Macro 4/3 System	£318.99 or £13 mth
18-50mm f2.8 EX DC (Canon Fit 72mm)	£318.99 or £13 mth
18-50mm f2.8 HSM (Nikon Fit)	£318.99 or £13 mth
NEW! 18-50mm f2.8-4.5 DC OS HSM	£279 or £12 mth
18-125mm f3.8-5.6 DC OS HSM (Canon Fit)	£248.99 or £10 mth
18-200mm f3.5-6.3 DC	£217.99 or £12 mth
18-200mm f3.5-6.3 DC OS	£287.99 or £12 mth
18-250mm f3.5-6.3 DC OS HSM	£448.99 or £19 mth
24-70mm f2.8 EX DG Macro	£427.99 or £18 mth
28-70mm f2.8 EX DG	£238.99 or £10 mth
28-300mm f3.5-6.3 DG MACRO	£249.99 or £11 mth
50-150mm APO f2.8 EX DC II	£563.99 or £23 mth
NEW! 50-200mm f4-5.6 DC OS HSM	£279 or £12 mth
50-500mm f4-6.3 EX DG II	£1058.99 or £43 mth
55-200mm f4-5.6 DC	£99.99
55-200mm f4-5.6 HSM (Nikon Fit)	£99.99
70-200mm f2.8 APO EX DG Macro MkII	£648.99 or £28 mth
70-300mm f4-5.6 APO Macro Super DG	£178.99
NEW! 70-300mm f4-5.6 DG OS	£399.99 or £17 mth
100-300mm f4 EX IF DG	£1123.99 or £46 mth
120-300mm f2.8 APO EX IF HSM DG	£2393.99 or £97 mth
120-400mm f4.5-5.6 APO DG OS HSM	£597.99 or £25 mth
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1.4x APO DG Teleconverter	£184.99

TAMRON LENSES

NEW! 60mm f2 Macro	£524.99 or £22 mth
90mm SP Di Macro	£334.99 or £14 mth
180mm f3.5 AF SP Di	£694.99 or £29 mth
300mm f2.8 AF SP (Canon Fit)	£2449.99 or £100mth
10-24mm f3.5-4.5 Di II LD ASP IF	£379.99 or £16 mth
17-50mm f2.8 AF XR Di-II LD ASP IF	£328.99 or £14 mth
18-200mm f3.5-6.3 AF XR Di II	£157.99
18-250mm Di II	£348.99 or £15 mth
NEW! 18-270mm f3.5-6.3 Di II VC LD IF Macro	£449.99 or £19 mth
28-75mm f2.8 SP AF Di	£348.99 or £15 mth
28-80mm f3.5-5.6 AF	£93.99
28-200mm f3.8-5.6 AF XR Di ASP IF	£248.99 or £11 mth
28-300mm AF XR Di	£299.99 or £13 mth
28-300mm AF VC Di	£499.99 or £21 mth
55-200mm f4-5.6 AF Di II LD Macro	£104.99
70-200mm f2.8 SP Di (Canon Fit)	£459.99 or £19 mth
70-200mm f2.8 SP Di (Nikon,Sony,Pentax)	£594.99 or £25 mth
70-300mm f4-5.6 AF Di LD Macro 1:2	£123.99
200-500mm f5-6.3 SP AF Di	£854.99 or £35 mth

SONY LENSES

16mm f2.8 Fisheye	£547 or £23 mth
20mm f2.8	£427 or £18 mth
28mm f2.8	£177
NEW! 30mm f2.8 SAM Macro DT	£149
35mm f1.4G	£1049 or £43 mth
50mm f1.4 AF	£282 or £12 mth
NEW! 50mm f1.8 SAM	£134.99
50mm f2.8 AF Macro (D)	£407 or £17 mth
85mm f1.4 ZA Planar T*	£1047 or £43 mth
100mm f2.8 Macro AF (D)	£498 or £21 mth
135mm f2.8 STF	£847 or £35 mth
300mm f2.8G	£4248 or £174mth
500mm f8 Reflex	£518 or £22 mth
11-18mm f4.5-5.6 DT AF (D) Lens	£467 or £19 mth
16-80mm f3.5-4.5	£548 or £23 mth
16-80mm f3.5-4.5 ZA VS T* DT	£547 or £23 mth
16-105mm f3.5-5.6	£427 or £18 mth
18-70mm f3.5-5-5.6 AF (D) Lens	£127
18-200mm f3.5-6.3 DT AF (D) Lens	£388 or £16 mth
18-250mm f3.5-6.3	£427 or £18 mth
24-70mm f2.8 ZA	£1289 or £53 mth
NEW! 28-75mm f2.8 SAM	£599 or £25 mth
55-200mm f4-5.6	£177
70-300mm f4.5-5.6 G	£667 or £27 mth
75-300mm f4.5-5.6 AF (D) Lens	£177

Tokina LENSES

Canon or Nikon Fit only:

35mm f2.8 AT-X PRO DX AF Macro	£349 or £15mth
100mm f2.8 AT-X Macro	£339.99 or £14mth
10-17mm f3.5-4.5 AT-X DX	£469.99 or £20mth
11-16mm f2.8 AT-X PRO DX AF	£479.99 or £20mth
12-24mm f4 AT-X DX Lens	£419.99 or £18mth
12-24mm f4 AT-X AF PRO DX II	£474.99 or £20mth
16-50mm f2.8 AT-X DX	£589.99 or £24mth
50-135mm f2.8 AT-X DX	£549.99 or £23mth
80-400mm f4.5-5.6 AT-X	£559 or £23mth

PENTAX LENSES

14mm f2.8 SMC DA ED IF	£517.99 or £21 mth
40mm f2.8 DA SMC	£355 or £15 mth
50mm f1.4 FA	£169
50mm f2.8 D FA Macro SMC	£448.99 or £19 mth
70mm f2.4 DA	£484 or £20 mth
100mm f2.8 D FA Macro SMC	£529 or £22 mth
10-17mm f3.5-4.5 DA Fisheye	£469.99 or £20 mth
12-24mm f4 DA ED AL IF	£518.99 or £22 mth
16-45mm f4 DA ED AL SMC	£292.99 or £12 mth
16-50mm f2.8 DA* ED	£834 or £34 mth
17-70mm f4 AL DA IF SDM	£528 or £14 mth
18-35mm f4-5.6 SMC FA J	£175.19
18-55mm MKII DA	£169.99
18-55mm f3.5-5.6 AL WR	£179.99
18-250mm f3.5-6.3 DA	£391.99 or £16 mth
50-135mm f2.8 DA* ED	£914.99 or £38 mth
50-200mm f4-5.6 ED AL WR	£199.99
55-300mm DA	£294
NEW! 60-250mm f4 ED IF SDM	£1149 or £47 mth

OLYMPUS

8mm f3.5 Fisheye	£677.99 or £28 mth
25mm Pancake Lens	£197.99
35mm f3.5 Macro	£197.99
50mm f2 Macro ZUIKO ED	£443.99 or £18 mth
7-14mm f4 ZUIKO Digital	£1347 or £55 mth
NEW! 9-18mm f4-5.6 ZUIKO ED	£1738 or £71 mth
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12-60mm ED f2.8-4.0 SWD	£827.99 or £34 mth
NEW! 14-35mm f2.0 SWD ZUIKO Digital	£1738 or £71 mth
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50-200mm ED f2.8-3.5 SWD	£989.99 or £41 mth
40-150mm Zuiko Digital ED Mk2 f4-5.6	£237.99 or £10 mth
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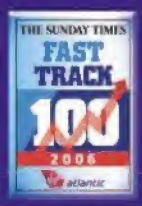

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Canon

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IXUS 110	£214
NEW! IXUS 120	£254.90
D10	£259
NEW! IXUS 200	£279.99
NEW! SX20	£326.71
SX1	£399
NEW! S90	£449
NEW! G11	£569

Nikon

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Coolpix Models:	
L20	£104
L100	£199
S620	£199
NEW! S570	£199.99
S630	£234
NEW! S640	£249.99
P90	£309
NEW! S1000pj	£399.99

SONY

3 cols. available. WOW!

Cyber-shot DSC-W210 **£124** WAS £199

CyberShot Models:	
S930	£79
W210	£124
W220	£139
W270	£194
H20	£214
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H50	£234.99
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HX1	£389

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Finepix F60fd **£114**

OLYMPUS

Mju Models:	
NEW! 7010	£199
9000	£229
NEW! Tough 6010	£249
Tough 8000	£274
9000	£239
SP Models:	
SP-590 UZ WAS £329	£279

FE 5020 Dark Grey **£139**

Panasonic

DMC-TZ7 **£249** or £11mth

DMC-FS7	£113.98
DMC-FS25	£148.79
NEW! DMC-ZX1	£239.99
NEW! DMC-FZ38	£259
DMC-LX3	£339

PENTAX

Optio W80 **£229** or £10mth

Optio E70L	£84
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Canon

A compact but creative camera with Full HD capabilities including a HD Lens, HD Mini DV Tapes and Advanced Cinema modes.

Legria HV40 High Definition Camcorder
£884 or £36mth

JVC

Ultra-slim and compact camcorder with dual SD/SDHC card slot, KONICA MINOLTA LENS, 35x optical zoom and easy "One Touch" buttons.

JVC MS120 SD Camcorder WAS £249 **£209** or £36mth

SONY

Incredible record time, smart features and Full HD 1080p video recording

HDR XR520VE 240GB HardDrive + Memory Card High Definition Camcorder
£1119 or £46mth

SANYO

Stylish and capable of recording 1080i HD Video at 60fps, with slow-motion recordings at 600fps. All that and 8MP 10x optical zoom.

Sanyo Xacti HD2000 Camcorder
£459 or £19mth

SanDisk

Pro-Specification and lighting fast 90mb/s read/write speed.
NEW Extreme Pro Compact Flash from £249.17

16GB	£249.17
32GB	£451.48
64GB	£809.49

Multi-use

Secure Digital

2GB	£11.99
4GB	£14.49
8GB	£26.99

5-in-1 Card Reader USB 2.0 £12.71

Ultra II

Secure Digital

2GB	£13.99
4GB	£16.99
8GB	£28.99
16GB	£54.99

Compact Flash

2GB	£19.49
4GB	£21.99
8GB	£41.99

Extreme III

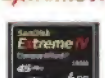
Secure Digital

4GB	£31.99
8GB	£59.99
16GB	£112.99

Compact Flash

4GB	£33.99
8GB	£54.99
16GB	£84.99
32GB	£199.99

Extreme IV



Compact Flash

4GB	£45.49
8GB	£89.99

Cruzer Back Up

8GB	£24.99
16GB	£44.99
32GB	£89.99

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Lexar

Pro 133x CF 4GB	£37.99
Pro 133x CF 8GB	£67.99
UDMA 300x CF 4GB	£51.99
UDMA 300x CF 8GB	£104.99
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High capacity storage system for users who want advanced RAID features with consumer level ease of use and style

2TB Hard Disk MAX
WAS £214.99 NOW **£189.99**

Rugged Hard Drive

Built to last and durable against the sharpest knocks and scrapes. 5400 RPM speed. 7200 RPM available on our website

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250GB	£79.99
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500GB	£123.99
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500GB	£98.99

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PORTABLE STORAGE/media viewers

Epson P-3000 **£241.99** WAS £321.99

Canon M30 30GB	£431.22
Canon M80 80GB	£519.99
Epson P-6000	£440.41
Jobo Spectator 80GB	£215.30
Jobo Spectator 120GB	£269.13
Jobo Extreme 80GB	£449.99
Jobo Extreme 120GB	£469.77
Jobo Extreme 160GB	£617.41

SOFTWARE

Adobe

Spend less time in front of the computer and more time behind the lens.

Lightroom 2
£230.97
Upgrade £95.31

Photoshop CS4 (Mac/Pc)

Photoshop CS4	£559
Photoshop CS4 EXT.	£869
Photoshop CS4 STUDENT	£158.55

Photoshop CS4 Upgrades from £178.99

Photoshop Elements

Elements 6.0	£59.13
Elements 7.0	£78.29

onOne Software

Elements Essentials	£52.27
Genuine Fractals 5	£97.86
Genuine Fractals Print Pro 5	£200.62
Mask Pro 4.1	£114.99
PhotoTune 2.0	£107.65
PhotoTools 1.0	£119.90
PhotoTools Pro 1.0	£194.99
Plug-in Suite 4.0	£379.99

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BOWENS INTERNATIONAL — STUDIO LIGHTING

BOWENS Accessories – see website for our full range

GEMINI "Gemini ... one of the most popular studio flash systems in the world"

NEW! Gemini R Series

NEW

250R Head	£349	or £15mth
500R Head	£409	or £17mth
250/250 2 Head Kit	£799	or £33mth
500/500 2 Head Kit	WAS £949	NOW £929
250/250 Travelpak Kit	£1329	or £54mth
500/500 Travelpak Kit	£1349	or £55mth
500/500/500 3 Hd Kit	£1449	or £59mth

Building on the considerable success of the Esprit Gemini range the Bowens Gemini R range has added many additional and new features unavailable on the original Gemini monolight system.

See Steve Aves 'Bowens Gemini R type' review on our website

NEW! Gemini PRO Series

500 PRO Head	£499	or £21mth
750 PRO Head	£569	or £24mth
500 PRO Twin Kit	£1199	or £49mth
750 PRO Twin Kit	£1369	or £56mth
500 PRO Travelpak Kit	£1649	or £67mth
750 PRO Travelpak Kit	£1799	or £73mth
500 PRO 3 Head Kit	£1849	or £75mth
750 PRO 3 Head Kit	£2099	or £85mth

NEW! Gemini Travel-Pak

NEW

Add versatility to your existing Bowens lighting kit with the restyled Travelpak.

Travel Pak including High Capacity Battery, Charger and 3m Cable £559
Travel Pak including Battery, Charger and 3m Cable £489

Ringlite Converter ONLY £279.99

pulsar Radio Trigger wire-free photography — Pair only £229.99

BOWENS GEMINI — NEW ULTRA COMPACT GEMINI 200 & 400

SAVE UP TO £50

Introducing the new ultra compact Gemini 200 & 400. The Gemini 200 & 400 offers many new features not available on the previous entry-level Gemini flash heads, with out compromising on price or the high-quality standards that have become synonymous with the Bowens brand.

New Features include:
- 5 Stop Power Range
- Auto Power Dump
- Proportional Modelling Lamp Control

NEW 200/400 Kit £529

200/200 Travelpak Kit was £899 now £859	200 Head was £223 now £205	200/200 Kit was £499 now £479
400/400 Travelpak Kit was £989 now £939	400 Head was £273 now £259	400/400 Kit was £595 now £559

FAQ on our website — See the... Steve Aves reviews on our website

Steve talks about... Colour Temperature & Flash Duration, on our website

Steve's Lighting Guides view them on our website

Steve Aves Seminars — Read about the last seminar or find out about Steve's next seminar on our website

KAISER FOTOTECHNIK — Studio Out-of-the-box only £117.44 — Folding Studio £39.14

Digital Shooting Table MKII only £243.70

Falcon Eyes Mini Still Life Table only £84.99

RT32 Radio Triggering Module £85

Colorama Paper FROM £32.91

Bowens Accessories

Softboxes

Square	
60x60	£115
100x100	£203
Rectangular	
60x80	£135
40x100	£160
80x100	£165
100x140	£234
Octobox	£369
Wafer Softboxes:	
Rectangular	from £179
Hexagonal	from £305
Strips	from £275

Reflectors & Reflector Kits

60˚ Grid	£132.99
120˚ Wide-Angle	£45.97
65˚ Maxilite	£50.99
15˚ Snoot	£64.99
75˚ Softlite	£105
Grid Diffuser	£135
Reflector Kits:	
Basic	£109
Fashion Beauty	£389
Effects	£229
Advanced	£450
Portrait	£389

Continuous Lighting Heads & Kits

Unilite Head	£139
Unilite Plus Head	£195
Unilite Kit	£299
Trilite Head	£185
Trilite Kit	£479.99
9-Lite	£494.44

Stands & Accessories

Handy	£29
Compact	£34
Portable	£38
Heavy Duty	£67
Backlight	£29
Accessories:	
Gimlet Bag	£199
Multiclip	£10.74

QUANTUM

For Canon, Nikon, Fuji, Olympus, Kodak, Minolta, Sigma visit our website for compatibility chart

Battery 1 Compact	Battery 1 Plus	Turbo Slim Compact	Turbo	Turbo 2x2
£165	£195	£399	£369	£479

wex pro photographic

Multi Purpose Clamp	£6.84
Super Clamp	£15.65
110cm 5-in-1 Reflector	£35
110cm 7-in-1 Reflector	£40

FOR FULL RANGE SEE WEBSITE

elinchrom — See the complete range and full specification on our website

D-Lite 2 + D-Lite 4

Digital Studio Flash

D Lite 200/400w Umbrella Kit £399

D-Lite 2+4 at a glance

Recycles in 0.7 seconds – Don't miss that shot!
Compact & Light – Easy to store & transport!
Switchable Audio Ready Beep
Stabilised to +/- 1.5%
Plug-in Flash Tube User changeable!
Super Lead Modelling Lamp High
Modelling Lamp Control
Proportional/Full/Min/Off

D-Lite 2 kit from £429 — D-Lite 4 kit from £499

'Learning Lighting with Elinchrom' Guide FREE with these kits

Style RX Kits

2x Style RX Heads + 2x ClipLock Stands
2x 16cm Reflectors + 1x Snoot
1x Translucent and 1x Silver Umbrella
1 x Sync Lead
1x Case and 1x Shoulder Bag
Modelling Lamps & Mains Leads

300/300 RX Kit	£1299 or £53mth
600/600 RX Kit	£1399 or £57mth
1200/1200 RX Kit	£1899 or £77mth

from £1299

Minilite Kit £299

BXRi Kits

2x BXRi heads
2x Portalite 66cm square softboxes
2x clip-lock stands
1x Skyport transmitter
Cables Stand Bag & Case

BX 250/250Ri	£829
BX 250/500Ri	£829
BX 500/500Ri	£949

RANGER QUADRA

Compact, portable battery flash

NEW

Q Pack with battery	£879
Q S Head	£258
Q A Head	£287
Q Set S	£1120
Q Set A	£1148
Complete Set S	£1493
Complete Set A	£1522

Skyport Wireless	Umbrellas	Octabox	Barndoor sets	Digital Heads	Gels, Diffusers & polarisers	Reflectors	Infrared Trigger	Honeycomb Grids	Reflector & Honeycomb	Snoot & Grid	Umbrella Set
from £67.85	From £35.23	£725	From £79	From £575	From £23	From £40	£55	From £33	£55	£55	£55

MicroSync DIGITAL

MicroSync Mono Transceiver and Receiver Kit only £169

Manfrotto EXPAN Background Systems

Superclamp	£16.10
Wall Hooks Single	£14.95
Wall Hooks Treble	£31.05
Autopole	£71.44
Chain System	£67

"Best on the market" Steve Aves

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See the complete range and full specification on our website

INTERFIT EX150 MKII 2 HEAD KIT — SEE WEB FOR DETAILS — Only £229

Tungsten SXT3200 Kits — The SXT3200 is available in two highly specified kits, both available with a new educational training DVD. 2 Head £243.70 — 3 Head £341.56

Stellar X Tungsten kits — Stellar — Huge range of Stellar X Tungsten kits available. See website for more details. From £117.43

Flash EXD 200 Home Studio — EXD200 Head and umbrella/softbox kit... See website for more details. £293.60

INTERFIT XD / INTERFIT X

	Twin Umbrella Kits	Twin Soft Box Kits	Twin Head Umbrella Kits	Twin Head Umbrella / Soft Box Kits	Twin Head Soft Box Kits
150w	£499	£579	£419	£459	£499
300w	£579	£649	£499	£549	£579
600w	£709	£799	£599	£649	£699

VENUS

Venus Range — Interfit Venus Kits: 150w from £220.21; 300w from £302.42; See web for details

Infra Red Trigger £37.19

Flash meter £53.83

Background Kits

INT755C	£95.90
COR755	£67.53
Background Cloths	
Grey 2.4x2.7m	£32.29
Grey 2.7x7m	£88.07
Blue 2.4x2.7m	£32.29
Blue 2.7x7m	£88.07
Brown 2.4x2.7m	£32.29
Brown 2.7x7m	£88.07

Grey / Blue / Brown

Umbrellas (sizes in cm) — White 100 £19.56, 120 £25.47 — Silver 100 £28.43, 120 £31.31

Lighting Stands — Max Height 90" £36.20 — Max Height 96" £43.05 — Max Height 126" £51.86

Soft Boxes — Prices start from £19.56

Leaf Barndoors	Cool Light	Boom Arm	Floor Stand	Combi Boom Stand	Flat Panel Reflector & Stand	5 in 1 Reflector Bracket	5-in-1 Reflector	Honeycomb Grids £49 / Honeycomb Adapters £24.45	Super Cool-Lite 5	Prolite	Studio Light Tent	Studio Light Pod
£34.24	£68.50	£31.31	£29.35	£78.27	£67.52	£22.50	From £22.50		£146.80	£137.01	£36	From £48.93

Lastolite professional

Xpo Balance £34.99 — Tri-Flips £39.99 — Ezybox Hotshoe from £83.99 — Posing Tubs £185 — Reflectors from £11.99 — Bottle-tops From £39.99 — Black Velvet Collapsible 5' x 6' £99 — Collapsible Reversible Train £144.99 — Lastolite KickerLite 90cm x 120cm £134.99 — Backgrounds in various sizes/colours - see our website

Umbrella Box	Reversibles	Dual Duty	All-in-One	Tri-Grip Reflector	Tri Reflector MK II	Skylite	Collapsible Reversible	Reflector Accessories	Cubelites	LUMEN 8 FLASH SV KIT	LUMEN 8 FLASH ACCESSORIES	EZYBox	Uplite	Background Support	Curtain/Muslin
From £37.99	From £39.99	From £21.99	£43.99	From £43.99	From £109	From £124.99	£95	see website	From £51.99	£399	From £11.99	From £89.99	£134.99	£139.99	From £89

SEKONIC® LIGHT METERS & ACCESSORIES

L-208 Twin-mate	L-308S Flashmate	L-398A St. Deluxe III	L-358 Flashmaster	L-758D Digital Master	L-758 DR Digital Master
£70	£129	£135	£199	£391.47	£440.41

GOSSEN Light Meters and Accessories

Digi Pro F	Variosix F2	DigiFlash	Sixtomat Digital	Digisix	Colour-master 3F
£169.99	£329	£139	£169	£109	£699

Metz Professional Flashguns

Standard synch. cables from £7.05
Coiled synch. cables from £11.16

28 CS-2	15 MS-1	48 AF-1	36 AF-4	44 MZ-2	58 AF-1	45-CL4	76 MZ-5 digital
£119	£274	£175	£75	£189	£289	fr. £289	£629

Pocket Wizard Plus 2

£319

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Each model is available in 3 colours - Black, Red, Arctic Blue

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300 £144.99

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FROM £59.99

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Nova 190 AW £48.99
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Created for photojournalists and news photographers, the Stealth Reporter D300 AW is designed to withstand the elements while providing quick access to lenses and digital accessories.

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D200 AW £67.99
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D550 AW £95.99
D650 AW £116.99

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200 AW

NEW
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NEW
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Photo Trekker AWII

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Pro Trekker AWII

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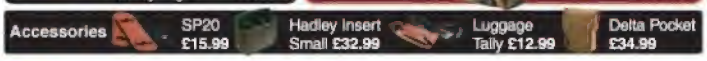
Hadley Original £99.99
Hadley Large £114.99
Hadley Digital £74.99

NEW 07 Series

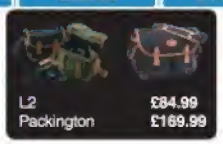
NEW
Khaki Chocolate

107 £209.99
207 £224.99
307 £244.99

Accessories



SP20 £15.99
Hadley Insert Small £32.99
Luggage Tally £12.99
Delta Pocket £34.99



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225 £189.99
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£204.99 WAS £224.99

DR-465

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KT D-3N1-20	£91.99
KT D-3N1-30	£102.99
DR-465	£51.99
DR-465 blk/gre	£47.99
DR-465 blk/red	£47.99
DR-465 wht/tan	£47.99
DR-466	£61.99
DR-467	£74.99

CRUMPLER

More new crumpler bags just announced see website for full range

Jimmy Bo 300

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Jimmy Bo Photo Bags

Perfect shoulder bag that could also be worn around the waist

Jimmy Bo 500

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Jimmy Bo Range

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Jimmy Bo 400 £31.99
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Jimmy Bo 600 £44.99
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Holds as much as you can fit in, Photographic and otherwise!

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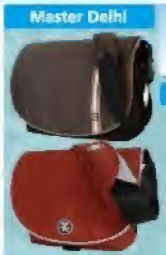
Master Delhi



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Adventure Series

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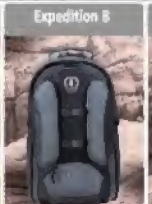
Expedition 8



£154.99

Expedition 7x

£149.99

Expedition 5x

£89.99

Expedition 4x

£74.99

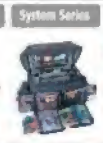
Expedition 3

£49.99

Pro Series

From £34.99

System Series



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- HD video 1280x720 pixels
- Live view mode
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- 7fps burst rate
- Quiet shutter release option
- Magnesium alloy body sealed against dust/moisture

D300s Body only £1239

Nikon D300

- 12.3 million pixel
- 6fps burst rate
- Live view mode
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- Magnesium alloy body sealed against dust/moisture

D300 Body only £1047

Nikon D700

- 12.1 million pixel full frame sensor
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- ISO 200-6400
- 5fps burst rate
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- Magnesium alloy body sealed against dust/moisture

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- Sensor clean system

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Body SRP £1,699.00
Lens sold separately

Canon EOS 7D

DESIGNED BY YOU, BUILT BY CANON

- 18MP APS-C CMOS sensor
- ISO range up to 12800
- 19 cross-type AF points
- iFCL metering system
- Integrated Speedlite Transmitter
- 3" Clear View II LCD
- Magnesium alloy body with environmental protection
- 8fps shooting
- 100% Viewfinder
- Dual "DIGIC 4"
- Full HD movie

NEW! & In Stock

For the latest LOW Price on the EOS 7D, as well as to see our variety of money saving offers, please visit us in-store, or on-line at www.ParkCameras.com/ap

Add Your Accessories

often bought with the EOS 7D

SanDisk 4GB Ext. IV CF Card	£59.99*	Canon Speedlite 580EX	£326.99*
Canon LP-E6 Spare Battery	£64.99*	Kata DR-465 DPS Rucksack	£39.99*
Canon BG-E7 Batt. Grip NEW See Web		Canon RS 80N3 Remote	£39.99*

Canon EOS 500D

- 15.1 MP (APS-C) CMOS sensor
- Full HD (1080p) movies
- 3.4fps with up to 170 JPEG burst
- 3.0" LCD with Live View mode
- 9-point AF system
- High ISO up to 12800
- EOS Integrated Cleaning System

Please visit our website for the latest LOW Price!

Grab the moment Up until 31.10.09 if you are a student, lecturer or technician working on a recognised university photographic course you can save up to £65 on a purchase of an EOS 450D or 500D.

Canon EOS 1000D

- 10.1 MP CMOS sensor
- Up to 3 frames per sec.
- 2.5" LCD with Live View
- DIGIC III processor
- Compact & lightweight

Body Price £329.99*

EOS 1000D + 18-55mm	£399.99*
1000D+18-55+Sigma 55-200	£449.98*

Please visit www.ParkCameras.com for further money saving deals.

Canon EOS 450D

- 12.2 MP CMOS sensor
- 3.5fps
- 3.0" LCD with Live View
- EOS Cleaning System
- Compact & lightweight

Body Price £435.00*

450D + 18-55mm IS	£519.99*
450D + Sigma 55-200 DC	£484.99*

Please visit www.ParkCameras.com for further money saving deals.

Canon EOS 50D

- 15.1 MP CMOS sensor
- 6.3 frames per second
- ISO range up to 12800
- 3.0" LCD with Live View
- Magnesium alloy body

Body Price £727.99*

EOS 50D + 17-85mm IS	£979.99*
EOS 50D + 18-200mm IS	£1,089.00*

Please visit www.ParkCameras.com for further money saving deals.

Canon Compact Digital Cameras

PowerShot A480	£94.99	Digital IXUS 980 IS Black (2)	£299.00
PowerShot A1100 IS	£139.00	PowerShot SX1 IS	£429.00
PowerShot A2100 IS	£199.00	PowerShot SX120 IS NEW	£209.00
Powershot SX110 IS	£179.00	PowerShot SX20 IS NEW	£359.00
Digital IXUS 95 IS	£179.00	PowerShot SX200 IS	£249.00
Digital IXUS 100 IS	£189.00	PowerShot D10	£279.99
Digital IXUS 110 IS	£249.00	PowerShot S90 NEW	See Web
Digital IXUS 120 IS NEW	£259.00	PowerShot G10	£419.00
Digital IXUS 200 IS NEW	£279.00		
Digital IXUS 870 IS Gold	£219.00		

Canon PowerShot G11

- 10.0 Megapixels
- 5x wide-angle lens
- Optical IS
- 28" Vari-Angle LCD Screen
- High Sensitivity
- High-Speed ISO

NEW!

Due in stock early October 2009. Pre-Orders taken now - with a FREE Goods Special Offer! See website

Canon LENSES

For money saving deals with filters & hoods, visit our website.

14mm f/2.8L II USM	£1,899.99	200mm f/2.8L USM/2	£643.99	EF-S 18-200mm f/3.5-5.6 IS	£479.99
15mm f/2.8 Fisheye	£624.99	300mm f/2.8L USM IS	£3,787.00	EF-S 18-200mm (Unboxed)	£419.99
20mm f/2.8 USM	£409.99	300mm f/4.0L USM IS	£1,178.99	24-70mm f/2.8L USM	£939.99
24mm f/1.4L Mk II USM	£1,349.99	400mm f/2.8L USM IS	£6,469.99	24-105mm f/4.0L IS USM	£939.99
24mm f/2.8	£368.99	400mm f/4.0 DO L USM IS	£5,449.99	24-105mm (Unboxed)	£799.99
28mm f/1.8 USM	£386.99	400mm f/5.6L USM	£1,123.99	28-135mm f/3.5-5.6 USM IS	£389.00
28mm f/2.8	£163.99	500mm f/4.0L USM IS	£5,539.99	28-200mm f/3.5-5.6 USM	£299.00
35mm f/1.4L USM	£1,163.99	600mm f/4.0L USM IS	£7,338.99	28-300mm f3.5-5.6L IS USM	£2,149.99
35mm f/2.0	£218.99	800mm f/5.6L IS USM	£9,799.00	55-200mm f/4.5-5.6 II USM	£239.99
50mm f/1.2 L USM	£1,276.99	TSE 17mm f/4.0L	£2,149.99	EF-S 55-250mm f/4-5.6 IS	£219.99
50mm f/1.4 USM	£299.99	TSE 24mm f/3.5L II	£1,899.99	70-200mm f/2.8L IS USM	£1,579.99
50mm f/1.8 II	£94.99	TSE 45mm f/2.8	£1,123.99	70-200mm f/2.8L USM	£1,044.99
50mm f/2.5 Macro	£234.99	TSE 90mm f/2.8	£1,123.99	70-200mm f/4.0L IS USM	£899.00
EF-S 60mm f/2.8 Macro	£337.99	EF-S 10-22mm f/3.5-4.5 USM	£631.99	70-200mm f/4.0L USM	£499.00
MP-E 65mm f/2.8	£853.99	EF-S 15-85mm f/3.5-5.6 IS	See Web	70-300mm f/4.0-5.6 IS USM	£399.99
85mm f/1.2L II USM	£1,788.99	16-35mm f/2.8L II USM	£1,089.00	70-300mm IS (Unboxed)	£390.00
85mm f/1.8 USM	£313.99	17-40mm f/4.0L USM	£606.99	70-300mm f/4.5-5.6 DO IS USM	£1,138.99
100mm f/2 USM	£378.99	EF-S 17-55mm f/2.8 IS USM	£729.99	75-300mm f/4.0-5.6 non III	£199.99
100mm f/2.8 USM Macro	£439.99	EF-S 17-85mm f/4.0-5.6 IS USM	£369.99	75-300mm f/4.0-5.6 USM III	£239.99
100mm f/2.8L Macro IS USM	See Web	EF-S 17-85mm (Unboxed)	£279.99	100-300mm f/4.5-5.6 USM	£253.00
135mm f/2.0L USM	£918.99	EF-S 18-55mm f/3.5-5.6 (Unboxed)	£70.00	100-400mm f/4.5-5.6L USM IS	£1,237.00
135mm f/2.8 Soft Focus	£349.99	EF-S 18-55mm f/3.5-5.6 IS	£129.99	1.4x II extender	£289.99
180mm f/3.5L USM Macro	£1,268.99	EF-S 18-55mm IS (Unboxed)	£115.00	2x II extender	£289.99
200mm f/2.0L IS USM	£4,299.99	EF-S 18-135mm f/3.5-5.6 IS	See Web		

SAVE £510.99! 24-70mm f/2.8 L USM

In stock at a Great LOW PRICE!

Only £939.00 SRP £1,449.99

SAVE £219.99! EF 70-300mm IS USM

Only £390.00 Lens listed is unboxed SRP £609.99

SAVE £172.00! EF-S 60mm Macro

Only £337.99 SRP £509.99

Canon EOS 5D Mark II

Body SRP £2,689.99
Lens sold Separately

- 21.1 Megapixel Full-frame sensor
- Full HD Video capture
- Next generation DIGIC 4 Image Processor
- Improved weather-resistant body
- High performance with 3.9 fps continuous shooting
- Live View Function
- Updated EOS Integrated Cleaning System
- Highest ISO Range to Date

Understanding Your Canon EOS 5D Mk II See Website Course: £84.99

Canon EOS 5D Mark II Body Only (Incredible Low Price!)	£1,864.00 SAVING £825.99!
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Canon EOS 5D Mark II + EF 24-105mm f/4 L IS USM + Tamrac Messenger 4 Bag + SanDisk 8GB Extreme IV	£2,684.01 SAVING £1,074.97!
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Canon EOS 5D Mark II + EF 24-105mm f/4 L IS USM + Canon BG-E6 Grip + LP-E6 Battery + Tamrac Messenger 4 Bag	£2,868.00 SAVING £1,124.97!
Canon EOS 5D Mark II + EF 24-105mm f/4 L IS USM + Speedlite 580EX II + Tamrac Messenger 4 Bag	£2,914.99 SAVING £1,271.99!
Canon EOS 5D Mark II + EF 24-105mm f/4 L IS USM + Speedlite 580EX II + Tamrac Messenger 4 Bag + SanDisk 8GB Extreme IV	£3,023.99 SAVING £1,274.98!

EOS-1D Mark III DIGITAL

- 10.1 Megapixels
- 10 Frames per second
- ISO 50 to new 6400
- 19 cross type AF points

In Stock at only £2,624.00!*
Body SRP £3,999.99 Lens Sold Separately

2 YEARS WARRANTY

EOS-1Ds Mark III DIGITAL

- 21 Megapixels
- Full Frame CMOS Sensor
- ISO 100 to 1600
- 19 cross type AF points

In Stock at only £4,499.00!*
Body SRP £5,899.99 Lens Sold Separately

SAVE EVEN MORE!! Money saving bundles available by visiting www.ParkCameras.com/ap, or by calling our experienced team on 01444 23 70 60

Canon Accessories

Battery Grips		**Flashguns**		**Cases**	
BG-E2N (20D/ 30D/ 40D)	£149.99	Speedlite 220EX	£159.99	EH-19L Semi-Hard Case (450D)	£43.99
BG-E5 (EOS 450D)	£119.99	Speedlite 270EX	£169.99	SC-DC60A Traditional Case (G10)	£60.00
BG-E6 (5D Mk II)	£229.99	Speedlite 430EX II	£219.99	DCC-60 Leather Case (IXUS 80)	£19.99
BG-E7 (7D)	£189.99	Speedlite 580EX II	£329.99	DCC-61 Leather Case (IXUS 85 IS)	£9.99
Wireless File Transmitters		Macrolite MR-14EX	£459.99	DCC-65 Leather Case (G11)	See Web
WFT-E1 (EOS 1Ds II)	£999.99	MT-24EX Macro Twin Flash	£749.00	DCC-70 Leather Case (IXUS 800)	£23.00
WFT-E2 (EOS 1D III)	£749.99	Speedlite Transmitter ST-E2	£179.99	DCC-75 Leather Case (IXUS 870)	£23.00
WFT-E3 (EOS 40D)	£249.99	**Remotes**		DCC-80 Soft Case (A530/A540)	£23.00
WFT-E4 (EOS 5D Mk II)	£799.99	RC-1 (EOS 300D, 400D, 450D)	£21.99	DCC-85 Soft Case (A1000 IS)	£14.99
WFT-E5B (EOS 7D)	£549.99	RC-5 (EOS 350D, 400D, 450D)	£19.99	DCC-90 Soft Case (S2 IS/ S3 IS)	£23.00
Batteries		RS-60E3 (EOS 350D, 400D, 450D)	£24.99	DCC-300 Soft Case(A630/A640)(3)	£5.00
NB 2LH (G7, EOS 350D, 400D)	£59.00	RS-80N3 (40D, 5D, 1D III 1Ds III)	£44.99	DCC-450 Soft Case (A470)	£23.00
NB 3L (IXUS i, IXUS II)	£47.00	TC-80N3 (50D, 5D, 1D III 1Ds III)	£129.99	DCC 600 Soft Case (G7/ G9)	£23.00
NB 4L (IXUS 70, 75,80IS)	£43.00	LC-5 Wireless Controller Set	£319.99	DCC-660 Soft Case (G11)	See Web
NB 5L (IXUS 800 IS/ 850 IS)	£43.00	**Waterproof Housings**		DCC 700 Soft Case (A650 IS)	£23.00
NB 6L (for Digital IXUS 85 IS)	£34.99	WP DC26 (IXUS 870 IS)	£180.00	DCC 650 Soft Case (G10)	£23.00
NB 7L (for Powershot G10)	£55.00	WP DC27 (IXUS 980 IS)	£180.00	DCC 750 Soft Case (SX110 IS)	£23.00
BP 511A (G6,30D,40D,50D,5D)	£75.00	WP DC28 (PowerShot G10)	£180.00	DCC 800 Soft Case (SX10 IS)	£27.00
LP E4 (for EOS 1D/ 1Ds Mark III)	£99.99	WP DC29 (IXUS 95 IS)	£215.00	DCC-1400 Soft Case (S90)	See Web
LP E5 (EOS 450D / 500D)	£44.99	WP DC32 (IXUS 110 IS)	£215.00	For even more Canon accessories please visit our store, or visit our website	
LP E6 (for EOS 7D / 5D Mk II)	£71.99	WP DC33 (IXUS 120 IS)	See Web		
		WP DC35 (PowerShot S90)	See Web		
		WP V1 (Legria HF20 Camcorder)	£399.99		

Canon Camcorders

DVD Camcorders		Flash Memory Camcorders		High Definition Camcorders	
DC410	£319.99	FS100 (3)	£219.99*	HV40	£899.99
DC411	See Web	FS10	£289.99	HG20	£569.00
DC420	£319.99*	Legria FS200	£239.00	HG21	£699.00
		Legria FS20	£279.00	Legria HF S100	£849.00
		Legria FS21	£399.00	Legria HF S10	£889.00
		Legria FS22	£489.00	Legria HF S11 NEW	See Web
				Legria HF 20	£699.00
				Legria HF 21 NEW	See Web
				Legria HF 200	£579.00

was £679.00

Canon HG20 Kit

Store over 22 hours of great-looking 1920x1080 Full HD movies on the camcorder's 60GB HDD. Easily connect to an HD TV, upload footage to the web, or burn movies to DVD or Blu-ray disc.

Our Price £569.00 Kit Includes Canon Bag and HDMI cable

was £199.99

Canon DW-100

The DW-100 makes it easy to create DVDs. Just connect a compatible Canon camcorder, select your footage, then burn – in High or Standard Definition.

Our Price £169.99

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PROFESSIONAL Dealer

Nikon

NEW DIGITAL SLR FROM NIKON - NOW IN STOCK!!

Body SRP £429.99

D3000

2 YEAR WARRANTY

- Superb image quality – 10.2 megapixel image sensor
- 11-point Autofocus system with 3D-tracking
- Large 3.0" high-resolution LCD monitor
- GUIDE mode – intuitive in-camera assistance
- EXPEED image processing
- Picture Controls

Brand new Digital SLR from Nikon now in stock at Park Cameras!
Please see our website for the latest LOW PRICES!!

NEW DIGITAL SLR FROM NIKON - NOW IN STOCK!!

Body SRP £1,499.99

D300s

2 YEAR WARRANTY

- 12.3 megapixel DX format CMOS image sensor
- 7 fps continuous shooting
- Records beautiful, high-definition (HD) movie clips
- ISO 200-3200 extendable up to ISO 6400
- D-Movie with stereo microphone terminal
- Dual card slots for CF/SD memory cards

Body Price £1,249.00

Brand new Digital SLR from Nikon now in stock at Park Cameras!
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Nikon EN-EL9a Batt (D3000)	£54.99	Nikon EN-EL3e Batt (D300s)	£45.00*
Nikon CF-DC1 Case (D3000)	£45.99	Nikon CF-D200 Case (D300s)	£59.99*
Nikon SB-600 Speedlight	£234.99*	Nikon SB-900 Speedlight	£319.99*

GREAT LOW PRICE

Nikon D5000

- Innovative vari-angle LCD monitor
- Live View and D-Movie
- 12.3 megapixels & wide ISO range
- Extensive in-camera retouch menu

Our Price £499.99

D5000 + 18-55mm VR	£599.00
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Nikon EN-EL9a Battery	wbw £52.00

NEW LOW PRICE

Nikon D90

- 12.3 megapixel DX format
- Self-cleaning sensor unit
- D-Movie function offers Motion JPEG movies in exceptional D-SLR image quality

Our Price £659.99

D90 + 18-105mm VR	£856.99
Nikon CF-D80 Semi Soft Case	wbw £43.00
Nikon EN-EL3e Battery	wbw £45.00

FULL FRAME D-SLR

Nikon D700

- 12.1 megapixels
- Full Frame CMOS Sensor
- 5 fps continuous shooting
- 3.0" LCD Screen
- Live View with Autofocus

Body Price £1,728.00

+ 14-24mm	£2,999.99
+ 105mm Micro	£2,377.99
Nikon EN-EL3e Batt.	wbw £45.00

PROFESSIONAL D-SLR

Nikon D3

- 12.2 megapixels
- ISO 200-6400
- 3.0" LCD with Live View
- Mag. alloy body

Body Price £3,199.00

+ 14-24mm VR	£4,458.98
+ 24-70mm f/2.8	£4,393.99
Nikon EN-EL4a Batt.	wbw £90.00

EVEN MORE NIKON

Coolpix L19	£79.99
Coolpix L20	£119.99
Coolpix S220	£99.99
Coolpix S570 NEW	£169.99
Coolpix S620 Black (9)	£189.99
Coolpix S630 Black	£243.99
Coolpix S630 Red	£229.99
Coolpix S640 NEW	See Web
Coolpix P6000	£319.99
Coolpix P90	£299.99
D90 + 18-105 VR (Refurb)	£729.99
D300 Body	£1,049.99

FULL FRAME D-SLR

Nikon D3x

- 24.5 MP FX format sensor
- ISO 100 – 1600
- 5fps consecutive shooting
- 3.0" LCD with Live View
- Magnesium alloy body

Body Price £4,850.00

+ 14-24mm VR	£6,194.98
+ 24-70mm f/2.8	£6,109.98
Nikon EN-EL4a Batt.	wbw £90.00

NIKON CASES

CS-S01 case for S700/S600/S550	£9.99
Leather case for 2500 / S7c	£2.50
CS-L01 case for L10/L18	£19.99
CS-CPL10/11/12 case for L11/L12	£2.50
Leather case for P4800	£2.50
CS-P04 case for P6000	£24.99
CS-P05 case for P90	£32.99
CF-DC1 semi soft case for D40	£45.99
CF-DC2 semi soft case for D5000	£54.99
CF-D200 semi soft case for D300	£65.99

NIKON SCANNERS

Coolscan 9000 ED (Film/Slide) £2,799.00

NIKON GRIPS

MB-D80 (D80 / D90)	£149.99
MB-D200 (D200)	£129.99
MB-D10 (D300 / D700)	£239.99

NIKON SOFTWARE

Camera Control Pro 2	£146.99
Capture NX2	£119.99*

NIKON CHARGERS

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MH-21 Quick Charger (EN-EL4)	£168.99
MH-23 Charger (EN-EL9)	£45.99

NIKON BATTERIES

EN-EL5 (Coolpix 4200/ 5200/ 7900)	£38.99
EN-EL10 (Coolpix S500/S200)	£38.99
EN-EL11 (Coolpix S550)	£38.99
EN-MH1 (Coolpix 7600) (19)	£1.50
EN-EL9 (D40/ D40x)	£40.00
EN-EL3E (D300/ D200/ D80/D700)	£50.00
EN-4 (D1x, D1H, D1)	£101.99
EN-EL4a (D2Xs/D3X)	£100.00

NIKON FLASHGUNS

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SB 600	£219.99
SB 900	£339.99
SB R200	£179.99
SB 200 Macro Kit R1C1	£599.99

NIKON GP-1 GPS UNIT

Global Positioning System (GPS), attaches to D90, D5000 or D3x cameras & records the exact location of the camera when a picture is taken

SRP £232.99

OUR PRICE £202.99

NIKON WT-4B

High-performance Wireless Transmitter for use with the Nikon D300, D3 and D3x.

SRP £686.99

OUR PRICE £549.99

NIKON BINOCULARS

8x21 Sprint Binoculars (Black)

- Compact and light weight.
- Close focus distance of 3 m.
- Multi-layer coated lenses for bright image.

£89.99

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PENTAX

PENTAX LENSES

14mm f/2.8 DA ED IF SMC	£559.00
15mm f/4 ED AL DA ED AL SMC Ltd	£499.00
21mm f/3.2 DA ED IF SMC Limited	£479.00
31mm f/1.8 FA SMC Limited (Slv)	£1,019.00
31mm f/1.8 FA SMC Limited (Blk)	£1,099.00
35mm f/2.8 Macro Limited	£479.00
40mm f/2.8 DA SMC Limited	£349.00
43mm f/1.9 SMC FA Ltd (Blk)	£759.00
50mm f/1.4 SMC FA	£449.00
50mm f/2.8 MACRO DFA SMC	£449.00
55mm DA* f/1.4 SDM	£599.00
70mm f/2.4 SMC DA Limited	£485.00
77mm f/1.8 SMC FA Limited	£879.00
100mm f/2.8 D FA Macro	£525.00
200mm f/2.8 SMC DA* ED IF SDM	£999.00
300mm f/4 SMC DA* ED IF SDM	£1,149.00
10-17mm SMC f3.5-4.5 DA ED IF	£499.00
17-70mm SMC DA F4 AL IF SDM	£529.00
16-45mm f4 ED AL SMC	£249.00
16-50mm DA* f2.8 ED AL IF SDM	£835.00
18-55mm f/3.5-5.6 DA AL SMC (25)	£29.99
18-55mm (Unboxed)	£27.00
12-24mm f4 DA ED AL (IF)	£949.00
18-55mm f/3.5-5.6 DA AL II	£50.00
18-55mm f/3.5-5.6 DA AL WR	£55.00
20-35mm f/4 FA AL	£1,249.00
50-135mm DA* f/2.8 ED IF SDM	£919.00
50-200mm f/4-5.6	£110.00
50-200mm f/4-5.6 (Unboxed)	£99.99
50-200mm f/4-5.6 ED WR	£140.00
55-300mm f/4.0-5.8	£299.00

Deals with Filters available - see web!

PENTAX X70

- 12.0 million pixels
- 24x Optical Zoom
- Triple Shake Reduction technology
- 2.7" LCD Screen

Body SRP £369.99

NEW & IN STOCK!!
Our Price £299.99* or + SanDisk 4GB SD £307.99*

PENTAX K-x

- 12.4 million pixels
- User-friendly operation
- 4.7 fps
- 2.7" LCD Screen
- Available in Black, Blue Red or White Designs

SRP TBC

NEW & Coming Soon!!
Please visit our website for full details & to place a pre-order

PENTAX K20D

Body SRP £769.99

- 14.6 million pixels
- Sensor shake system
- Dust Alert
- 2.7" LCD with Live View
- 2 year warranty from Park Cameras

SAVE £190.99!
Body Price £579.00
or + 18-55mm II £629.00

PENTAX K-7

Body SRP £1,199.99

- 14.6 million pixels
- Sensor shake system
- Video Recording
- 3.0" LCD with Live View
- 2 year warranty from Park Cameras

SAVE £200.99!
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or + 18-55mm WP £1,044.00

PENTAX 60-250mm

- High quality, weather-resistant & dust-resistant construction
- SDM autofocus
- Extra low dispersion glass
- Excellent Range

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Pentax Flashguns & Accessories

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AF 540 FGZ Flashgun + Case	£299.00
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Pentax Binoculars

8-16x21 UCF Zoom II	£89.99
6.5x21 Papilio	£129.99
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10X50 XCF	£119.99
16x50 XCF (3)	£99.99
8x25 DCF SW	£129.00
8x33 DCF XP	£126.99
8x32 DCF ED	£899.99
8x43 DCF ED (2)	£799.99
10x25 DCF SW	£139.00
10x50 PCF WP II	£169.99
12x50 PCF WP II	£199.99
10x36 DCF HS	£224.99

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Optio L70 Black NEW	£159.99
Optio P70 4 colours available	£149.99
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- Creative Art Filters

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FE-290	£114.99
MJU 820	£99.99
MJU 1040 Black	£99.99
MJU 1050 SW	£169.99
MJU 7000	£169.99
MJU Tough 6000	£189.99

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14-35mm f/2.0 ED SWD	£1,739.00
14-54mm f/2.8-3.5 II	£479.00
18-180mm f/3.5-6.3	£419.00
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NEW OLYMPUS COMPACTS

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FE-46 (Pink/White/Black)	See Web
FE-4000 (5 Colours)	See Web
FE-5020 (4 Colours)	See Web

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Digimax i8 Pink (3)	£129.99		

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12.1 MP · 5x Zoom

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14.2 MP · Tilting LCD

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DSC W300	£219.99
DSC H50	£259.99
DSC HX1 Black	£379.00

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100mm f2.8 Macro	£495.00
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DT 18-70mm f3.5-5.6	£95.00
DT 18-200mm f3.5-6.3	£279.00
Carl Zeiss T* 24-70mm	£1,299.99
70-200mm f2.8 G	£1,499.99
70-300 f/4.5-5.6 G	£659.00

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Carl Zeiss T* DT 16-80	£549.99
DT 18-70mm f3.5-5.6	£95.00
DT 18-200mm f3.5-6.3	£279.00
Carl Zeiss T* 24-70mm	£1,299.99
70-200mm f2.8 G	£1,499.99
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SONY

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- 7.1 x Optical Zoom
- 2 year warranty

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- 30 frames per second
- 3x optical zoom

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NEW! Ricoh CX1

- 9.2 Mega pixels • 3.0" LCD
- 7.1 x Optical Zoom
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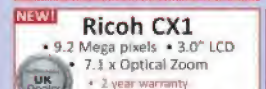

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- 12x optical zoom
- Anti-Shake function

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G1 + 14-45mm £479.00! Twin Lens Kit £639.00

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Panasonic DMC-GF1

12.1 Megapixel Digital SLR

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FinePix J20 Black/Silver/Pink	£94.99	FinePix F200 EXR Black	£249.99
FinePix J25 Silver	£94.99	FinePix J250W Black	£169.99
FinePix J30 NEW	£119.99	FinePix S1500	£169.99
FinePix Z30 (In 4 colours)	£99.99	FinePix S2000HD	£179.99
FinePix Z33 (In 5 colours)	£139.99	FinePix S100FS	£349.99
FinePix Z35 (In 5 colours) NEW	£129.99	FinePix S200 EXR NEW	See Web
FinePix F60FD Black	£136.99		

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NEW LOW PRICE!! Fuji FinePix F200 EXR

12 MP · 5x Zoom

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P-6000 (80GB)	£349.99*
P-7000 (120GB)	£479.99*

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Gigia One Ultra (120GB)	£182.00
Gigia Vu Pro Evo (40GB) (2)	£229.99
Gigia Vu Pro Evo (80GB)	£389.99
Gigia Vu Pro Extreme (120GB)	£485.00

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Apple TV 160GB	£263.00

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iMac 20" 2.66GHz/3GB/320GB/9400	£949.00
iMac 24" 2.66GHz/4GB/640GB/9400	£1,199.00

MacBooks:

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Pro 13" 2.26GHz/2GB/160GB	£899.00
Pro 13" 2.53GHz/2x2GB/250G	£1,149.00
Pro 15.4" 2.53GHz/3X2G/250GB	£1,299.00
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15mm f/2.8 EX DG	£569.99
20mm f/1.8 EX DG	£479.99
24mm f/1.8 EX DG	£399.99
28mm f/1.8 EX DG	£321.99
30mm f/1.4 EX DC HSM	£388.99
50mm f/1.4 EX DG HSM	£359.99
50mm f/2.8 EX DG Macro	£239.00
70mm f/2.8 EX DG Macro	£375.00
105mm f/2.8 EX DG Macro	£375.00
150mm f/2.8 EX DG Macro HSM	£569.99
180mm f/3.5 EX DG Macro HSM	£739.00
300mm f/2.8 APO EX DG	£2,159.99
500mm f/4.5 APO EX DG	£3,859.00
800mm f/5.6 APO EX DG	See Web
10-20mm f/3.5 EX DC HSM	£529.99
10-20mm f/4-5.6 EX DC HSM	£394.99
12-24mm f/4.5-5.6 EX DG HSM	£679.99
17-70mm f/2.8-4.5 DC MACRO	£247.99
18-50mm f/2.8-4.5 DC OS HSM	£279.00
18-50mm f/2.8 EX DC Macro	£315.00
18-125mm f/3.8-5.6 DC OS HSM	£245.99
18-200mm f/3.5-6.3 DC	£214.99
18-200mm f/3.5-6.3 DC OS	£287.99
18-250mm f/3.5-6.3 DC OS HSM	£399.99
24-70mm f/2.8 EX DG Macro	£425.00
24-70mm f/2.8 EX DG HSM	£739.00
28-300mm f/3.5-6.3 DG Macro	£244.99
50-150mm f/2.8 EX DC HSM II	£563.99
50-200mm f/4-5.6 DC OS HSM	£269.00
50-500mm f/4-6.3 EX DG HSM	£1,079.99
70-200mm f/2.8 EX DG Macro HSM II	£649.00
70-300mm f/4-5.6 APO DG Macro	£176.99
70-300mm f/4-5.6 DG Macro	£126.99
70-300mm f/4-5.6 DG OS NEW	£379.99
100-300mm f/4 EX DG	£1,123.99
120-300mm f/2.8 EX DG HSM	£2,399.99
120-400mm f/4.5-5.6 DG OS HSM	£599.99
150-500mm f/5-6.3 DG OS HSM	£724.99
200-500mm f/2.8 EX DG	See Web
300-800mm f/5.6 EX DG HSM	£7,273.99

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- SLR-sized image sensor
- 14 Megapixels
- Full-color image sensor
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- 24.2mm* f/2.8 lens designed for the DP2
  * equivalent to 41mm on a 35mm SLR camera
- Compact and lightweight body

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55-200mm f/4-5.6 DC
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Available in Canon Fit Only - SRP £139.99

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18-250 f/3.5-6.3 DC OS

Only £399.99*
SRP £560.0

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Description	Our Price
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Canon EOS 1DS Mk II	from £1,599.90
Canon EOS 1D Mk II	from £899.90
Canon EOS 1D Mk II N	£1,499.00
Canon EOS 5D Body	£799.99
Canon EOS 450D Body	£299.90
Canon EOS 400D Body	£259.90
Canon EOS 300D	£99.90
Canon EOS D30	£99.90
Canon PowerShot G7	£149.90
Canon EF 15mm f/2.8 Fisheye	£479.90
Canon EF 20mm f/2.8	£299.90
Canon EF 50mm f/1.2L USM	£979.90
Canon EF 85mm f/1.2L II USM	£1,299.90
Canon EF 300mm f/4.0L USM IS	£799.90
Canon EF 400mm f/2.8L USM	£1,490.00
Canon EF 400mm f/2.8L USM IS	£4,500.00
Canon EF-S 10-22mm f/3.5-4.5 USM	£399.90
Canon EF 16-35mm f/2.8L USM - Mark I	£899.90
Canon EF 24-85mm f/3.5-4.5	£169.90
Canon EF 24-70mm f/2.8L USM	from £699.90
Canon EF 28-80 f/2.8-4 L	from £150.00
Canon EF 28-200mm f/3.5-5.6 USM	£199.90
Canon EF 28-300mm f3.5-5.6L IS USM	£1,368.00
Canon EF 28-300mm f3.5-5.6L IS USM	£1,499.90
Canon EF 70-300mm f4.5-5.6 DO IS USM	£799.90
Canon EF 75-300mm f/4.0-5.6 USM mk III	£139.90
Canon EF 75-300mm f/4.0-5.6 USM mk III	£99.90
Canon EF 90-300 f/4.5-5.6 USM	£119.90
Canon EF 1.4x II extender	£195.00
Canon EF 1.4x II extender	£159.90
Sigma 4.5mm f/2.8 Fisheye	£499.90
Sigma 18-200mm f3.5-6.3 DC OS	£199.90
Sigma 135-400mm f4-5.6 APO DG	£279.99
Sigma 50-500mm f4-6.3 APO EX DG HSM	£790.00
Sigma 50-500mm f4-6.3 APO EX HSM	£599.90
Canon Speedlite 580EX II Flash	£229.90
Canon BG-E4 Battery Grip	£119.90
Canon BG-E4 Battery Grip (No AA Adapter)	£99.90
Canon BG-E3 Battery Grip	from £59.90

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Nikon AF-S 12-24mm f/4G DX IF-ED	£599.90
Nikon AF-S 17-55mm f/2.8G IF-ED DX	£799.90
Nikon AF-S 18-55mm f3.5-5.6G II VR	£70.00
Nikon AF-S 18-70mm f/3.5-4.5G IF ED DX	£199.90
Nikon AF 24-85mm f/3.5-4.5G	£149.90
Nikon AF 24-85mm f/2.8-f4D	£369.90
Nikon 28-80mm f/3.5-5.6D	£34.90
Nikon 28-300mm f/3.5-6.3 Macro	£169.90
Nikon AF-S 70-200mm f/2.8G VR IF-ED	£1,079.90
Carl Zeiss 50mm f/1.4	£299.90
Tamron 19-35mm f/3.5-4.5 N/AF	£99.90
Sigma 300mm f/2.8 GD HSM EX	£1,799.90
Sigma 17-70mm f2.8-4.5 DC Macro	£159.90
Sigma 24-70mm f2.8 EX DG Macro	£249.90
Sigma 50-500mm f4-6.3 APO EX DG HSM	£769.90
Nikon SB-28DX	£69.90

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Description	Our Price
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Leica 14-150mm Vario Elmarit f/3.5-5.6	£599.90

FUJIFILM

Description	Our Price
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OLYMPUS

Description	Our Price
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Olympus 11-22mm f/2.8-3.5	£529.90
Olympus SP-550 UZ	£99.99

Canon EOS 1Ds Mk III
AP Price
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Where applicable Park Cameras will clean the sensor and update the firmware. Cameras are fully boxed with all the original contents, unless otherwise stated. Park Cameras offer a 3 month warranty with cameras and lenses. For the latest list of used products for purchase / hire, please visit www.Park Cameras.com/USED.

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All prices include VAT @ 15% Opening times Mon-Sat 9:45-5:45pm; Thursday 9:45-7.30pm; Sunday 10:15-4.30pm. Sunday trading is for in-store only. Store address : York Road, Victoria Business Park, Burgess Hill, West Sussex RH15 9TT. We accept Visa, Mastercard, Switch/Maestro. Figures in Brackets indicates stock level held at unrepeatable prices at time of going to print. All products are UK stock. E&OE. * = Please mention "Amateur Photographer" for this special price

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High Gloss Heavy Photo Paper 255gsm 17" 30m (12)	£42.00
High Glossy Paper 240gsm 17" 30.5m (1)	£49.99
Economy Glossy Photo Paper 200gsm 17" 30.5m (5)	£29.99
Economy Satin Photo Paper 200gsm 17" 30.5m (9)	£29.99
Art Paper Extra Smooth 250gsm 17" 12.2m (2)	£39.99
Satin Photo Paper 240gsm 17" 30.5m (7)	£59.99
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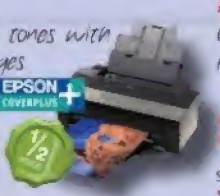
£379.99*

EPSON CAREPLUS 1/2



SRP £489.35
*Offer available whilst stock lasts.
Half Price extended warranty available whilst stock lasts.
See website or visit us in-store for details.

Epson Stylus Pro 3800

A2+ Printer

Compact A2 Printer delivering quality, reliability & flexibility

£739.00*

SRP £1,144.25
*after loyalty dicount. You pay £889.00 and receive £150.00 off the price on production of your old Epson A3 printer serial number. See web for full details.

HP Photosmart C8180

A4 Printer

All-in-One Printer, Scanner, Copier

£199.99

SRP £294.99

NEW LOW PRICE

HP Photosmart Pro 9180

A3+ Printer

Print professional quality photographs that resist fading for generations

£479.99*

SRP £599.99

Canon Printers

Pixma iP100 Portable No Battery	£239.99
Pixma iP100 Portable + Battery	£279.00
Selphy CP760 (Compact)	£79.00
Selphy CP770 (Compact)	£139.00
Selphy ES3 (Compact)	£189.00
Pixma iP2600 (A4)	£45.00
Pixma iP3600	£69.99
Pixma iP4600 (A4)	£99.00
Pixma Pro 9000 Mark II (A3+)	See Web
Pixma Pro 9500 Mark II (A3+)	See Web
Pixma MP190 (All-in-One)	£59.00
Pixma MP540 (All-in-One)	£99.00
Pixma MP620 (All-in-One)	£139.00
Pixma MP980 (All-in-One)	£289.00

For the latest new Canon Printers, please visit www.ParkCameras.com/wdc

Epson Printers

Stylus Photo P50 (A4)	£89.99
Stylus Photo PX800FW (A4)	£219.99
Stylus Photo PX700W (A4)	£149.00
Stylus Photo R800 (A4)	£259.99
Stylus Photo 1400 (A3+)	£279.99
Stylus Photo R2880 (A3+)	£579.99
Stylus Photo Pro 4880 (A2+)	£1,449.99
Stylus Photo Pro 7880 (A1+)	£1,899.00**
Stylus Photo Pro 9880 (B0+)	£3,699.99**

**after loyalty cashback from Epson

HP Printers

PhotoSmart C4480 (A4)	£79.99
PhotoSmart C4580 (A4)	£129.99
PhotoSmart D7460 (A4)	£136.99
PhotoSmart C6380 (A4)	£229.99

Canon Consumables

Canon Inks

BCI-6 Series	from £11.99
CLI-8 Series	from £11.99
PGI-9 Series	from £11.99
CLI-521 Series	from £9.49

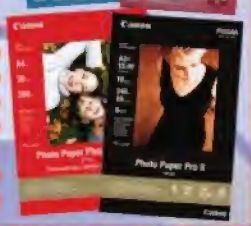
Canon Paper

Glossy:

PP-201 A4 (20)	£10.99
PP-201 A3 (20)	£22.99
PR-201 A4 (20)	£17.99
PR-201 A3 (20)	£34.99
PR-201 A3+ (10)	£24.99

Matte:

MP-101 A4 (50)	£14.99
MP-101 A3 (50)	£24.99



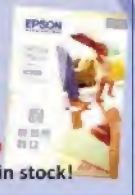
Epson Consumables

Epson Inks

Duck Inks	from £7.99
Hummingbird	from £8.99
Cheetah Inks	from £9.99
Husky Inks	from £11.99
Seahorse Inks	from £12.10
Lily Inks	from £12.65
Owl Inks	from £13.99

Epson Paper

Glossy Photo 6"x4" (50)	£7.99
Glossy Photo 7"x5" (40)	£9.99
Glossy Photo A4 (20)	£10.99
Premium Glossy Photo 6"x4" (20)	£6.99
Premium Glossy Photo 7"x5" (30)	£11.99



Large range of professional paper now in stock!

HP Consumables

HP Inks

364 Series	from £7.99
38 Series	from £10.99
363 Series	from £8.99
38 Series (9180)	from £29.99

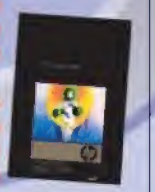
HP Paper

Glossy:

Advanced Glossy 6"x4" (60)	£7.00
Advanced Glossy A4 (50)	£24.99
Advanced Glossy A3+ (25)	£49.99

Satin / Matte / Art Paper:

Advanced Satin Matte A4 (25)	£14.99
Advanced Satin Matte A3+ (25)	£34.00
Aquarella Art Paper A3+ (25)	£61.00
Watercolour Art Paper A3+ (25)	£69.99



Scanners at Park Cameras

Epson Perfection V350

Flatbed Scanner

Slimline scanner that makes high quality photo & film scanning simple

£89.99*

SRP £117.44
*Offer available whilst stock lasts.

plustek

New film & print scanners from Plustek!!
Available to order now!
See www.ParkCameras.com for details.

Canon Scanners

LiDE 100 (Flatbed)	£49.00
LiDE 200 (Flatbed)	£74.00
LiDE 700F (Flatbed) NEW	See Web
Canoscan 5600F (Flatbed)	£129.00
Canoscan 5600F (Flatbed)	£159.00
Canoscan 8800F (Flatbed)	£179.00

Nikon Scanners

Coolscan 9000 ED (Film/Slide)	£2,799.00

Nikon Scanner Accessories

SF-210 Slide Feeder (C/scan 5000)	£589.99
FH-G1 Medical Slide Holder	£247.99
FH-835S 35mm Strip Film Holder	£73.99
FH-869M 120/220 Mounted Film Holder	£118.99
FH-869G 120/220 Strip Film Holder Glass	£360.99
FH-3 Strip Film Holder	£24.99

Epson Scanners

Perfection 4490 Photo (Flatbed)	£139.99
Perfection V300 Photo (Flatbed)	£79.99
Perfection V350 Photo (Flatbed)	£89.99*
Perfection V500 Photo (Flatbed)	£199.99
Perfection V700 Photo (Flatbed)	£404.99
Perfection V750 Photo (Flatbed)	£549.99

HP Scanners

Scanjet G3010 (Flatbed)	£49.99
Scanjet G4010 (Flatbed)	£107.99
Scanjet G4050 (Flatbed)	£169.99

PlusTek Scanners

SmartPhoto P60 (Print) NEW	£89.99
OpticFilm 7300 (Film)	£169.00
OpticFilm 7400 NEW	See Web
OpticFilm 7500i SE	£219.99
OpticFilm 7500i AI	£259.99
OpticFilm 7600i SE NEW	See Web
OpticFilm 7600i AI NEW	See Web

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Ink & Photographic

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www.premier-ink.co.uk

PRINTER INK CARTRIDGES

EPSON
COMPATIBLE & ORIGINAL INK

At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two **independent** ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"
- Computer Upgrade Magazine

TOTAL Digital PHOTOGRAPHY
Ink Test Winner
★★★★★

Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£21.52 16ml	£3.90 20ml, 3 for £10.75	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£17.61 46ml	£4.89 50ml, 3 for £13.70	Photo 790, 870, 890, 895, 915
T009 Colour	£24.46 66ml	£4.89 70ml, 3 for £13.70	Photo 900, 1270, 1290
T026 Black	£19.56 16ml	£3.90 20ml, 3 for £10.75	Photo 810, 830 ,830u, 925, 935
T027 Colour	£19.56 46ml	£4.89 50ml, 3 for £13.70	Photo 810, 830 ,830u, 925, 935
T036 Black	£9.78 10ml	£3.90 13ml, 3 for £10.75	C42, C44, C46
T037 Colour	£11.73 25ml	£4.89 31ml, 3 for £13.70	C42, C44, C46
T040 Black	£19.56 17ml	£3.90 20ml, 3 for £10.75	C62, CX3200
T041 Colour	£19.56 37ml	£4.89 48ml, 3 for £13.70	C62, CX3200
T0331-336 Set of 7	£99.99	£29.35, 3 sets for £86.12	Photo 950, 960
T0331/2/3, each	£14.67 17ml	£4.89 21ml, 3 for £13.70	Photo 950, 960
T0334/5/6, each	£14.67 17ml	£4.89 21ml, 3 for £13.70	Photo 950, 960
T0341-347 Set of 7	£112.99	Not Available.	Photo 2100
T0341/8, each	£14.67 17ml	Not Available.	Photo 2100
T0342/3/4, each	£17.61 17ml	Not Available.	Photo 2100
T0345/6/7, each	£17.61 17ml	Not Available.	Photo 2100
T0441-454 Set of 4	£39.99	£14.67, 3 sets for £42.08	C64/66, C84/86, CX3600/3650/6400/6600
T0441 Black	£17.61 13ml	£4.89 21ml, 3 for £13.70	C64/66, C84/86, CX3600/3650/6400/6600
T0452/3/4, each	£9.78 8ml	£3.90 21ml, 3 for £10.75	C64/66, C84/86, CX3600/3650/6400/6600
T0481-486 Set of 6	£59.99	£19.56, 3 sets for £56.75	R200/220/300/320/340 RX500/600/620/640
T0481/2/3, each	£13.70 13ml	£3.90 21ml, 3 for £10.75	R200/220/300/320/340 RX500/600/620/640
T0484/5/6, each	£13.70 13ml	£3.90 21ml, 3 for £10.75	R200/220/300/320/340 RX500/600/620/640
T0540-549 Set of 8	£99.99	£35.22, 3 sets for £97.87	Photo R800, R1800
T0540 Gloss	£7.82 13ml	£3.90 21ml, 3 for £13.70	Photo R800, R1800
T0541/2/3/4, each	£13.70 13ml	£4.89 21ml, 3 for £13.70	Photo R800, R1800
T0547/8/9, each	£13.70 13ml	£4.89 21ml, 3 for £13.70	Photo R800, R1800
T0551-554 Set of 4	£27.99	£14.67, 3 sets for £42.08	Photo R240/245, RX420/425/520/525
T0551 Black	£8.80 8ml	£4.89 21ml, 3 for £10.75	Photo R240/245, RX420/425/520/525
T0552/3/4, each	£8.80 8ml	£3.90 21ml, 3 for £10.75	Photo R240/245, RX420/425/520/525
T0591-599 Set of 8	£92.99	Check Website.	Photo R2400
T0591/2/3, each	£11.73 13ml	Check Website.	Photo R2400
T0594/5/6, each	£11.73 13ml	Check Website.	Photo R2400
T0597/7/8, each	£11.73 13ml	Check Website.	Photo R2400
T0611-614 Set of 4	£27.99	£14.67, 3 sets for £42.08	D68/88, DX3800/3850/4200/4250/4800/4850
T0611 Black	£8.80 8ml	£4.89 21ml, 3 for £13.70	D68/88, DX3800/3850/4200/4250/4800/4850
T0612/3/4, each	£8.80 8ml	£3.90 21ml, 3 for £10.75	D68/88, DX3800/3850/4200/4250/4800/4850
T0711-714 Set of 4	£27.99	£14.67, 3 sets for £42.08	S20, SX100/200, D78/92/120, DX4000/4400/5000/6000
T0711 Black	£8.80 7.4ml	£4.89 13ml, 3 for £13.70	S20, SX100/200, D78/92/120, DX4000/4400/5000/6000
T0712/3/4, each	£8.80 5.5ml	£3.90 13ml, 3 for £10.75	S20, SX100/200, D78/92/120, DX4000/4400/5000/6000
T0791-796 Set of 6	£69.99	Check Website.	Photo 1400
T0791/2/3, each	£11.73 10ml	Check Website.	Photo 1400
T0794/5/6, each	£11.73 10ml	Check Website.	Photo 1400
T0801-806 Set of 6	£42.99	£19.56, 3 sets for £56.75	Photo R265/285/360, RX560/585/685
T0801/2/3, each	£8.80 7.4ml	£3.90 13ml, 3 for £10.75	Photo R265/285/360, RX560/585/685
T0804/5/6, each	£8.80 7.4ml	£3.90 13ml, 3 for £10.75	Photo R265/285/360, RX560/585/685
T0870-879 Set of 8	£75.99	Check Website.	Photo R1900
T0870 Gloss	£7.82 11.4ml	Check Website.	Photo R1900
T0871/2/3/4, each	£9.78 11.4ml	Check Website.	Photo R1900
T0877/8/9, each	£9.78 11.4ml	Check Website.	Photo R1900
T0961-969 Set of 8	£77.99	Not Available.	Photo R2880
T0961/2/3, each	£9.78 11.4ml	Not Available.	Photo R2880
T0964/5/6, each	£9.78 11.4ml	Not Available.	Photo R2880
T0967/8/9, each	£9.78 11.4ml	Not Available.	Photo R2880
T5591-6 Set of 6	£54.99	Not Available.	Photo RX700
T5591/2/3, each	£11.73 13ml	Not Available.	Photo RX700
T5594/5/6, each	£11.73 13ml	Not Available.	Photo RX700

Please call or check our website if you cannot find cartridges for your printer.

Canon Compatibles

BCi3e Black 26ml	£2.92
BCi3e C/M/Y 15ml	£2.92
BCi6 B/C/M/Y 15ml	£2.92
BCi6 PC/PM/R/G 15ml	£2.92
PGi5 Black 30ml	£5.87
CLi8 Black 15ml	£4.89
CLi8 B/C/M/Y 15ml	£4.89
CLi8 PC/PM 15ml	£4.89
PGi520 Black 19ml	£5.87
CLi521 B/C/M/Y/GY 9ml	£4.89
BCi10 Black (3 pack)	£4.89
BCi15 Black (2 pack)	£4.89
BCi15 Colour (2 pack)	£5.87
BCi24 Black 9ml	£1.94
BCi24 Colour 16ml	£2.92
PG37 Black 12ml	£9.78
PG50 Black 28ml	£12.71
CL38 Colour 12ml	£12.71
CL51 Colour 24ml	£14.67

Canon Originals

BCi16 Colour (2 pack)	£21.52
BCi3e Black 26ml	£10.75
BCi3e C/M/Y 13ml	£9.78
BCi6 B/C/M/Y 13ml	£9.78
BCi6 PC/PM/R/G 13ml	£9.78
PGi5 Black 26ml	£12.71
CLi8 B/C/M/Y 13ml	£11.73
CLi8 PC/PM/R/G 13ml	£11.73
PGi7 Black 25ml	£11.73
PGi9 Clear 191ml	£11.73
PGi9 PB/MB/C/M/Y 14ml	£10.75
PGi9 PC/PM/R/G/GY 14ml	£10.75
PGi520 Black 19ml	£9.78
CLi521 B/C/M/Y/GY 9ml	£8.80
PG37 Black 11ml	£12.71
PG40 Black 16ml	£15.65
PG50 Black 22ml	£22.51
PG510 Black 9ml NEW	£11.73
PG512 Black 15ml NEW	£15.65
CL38 Colour 9ml	£16.63
CL41 Colour 12ml	£19.56
CL51 Colour 21ml	£26.42
CL52 Photo 21ml	£19.56
CL511 Colour 9ml NEW	£15.65
CL513 Colour 13ml NEW	£19.56
KP-36IP Ink & Paper	£12.71
KP-108IP Ink & Paper	£29.35

Many more in stock!

Dell Compatibles

Series 1 Black (T0529)	£11.73
Series 1 Black (T0530)	£12.71
Series 5 Black (M4640)	£11.73
Series 5 Black (M4646)	£12.71

Many more in stock!

HP Compatibles

No.15 Black 46ml	£4.89
No.21 Black 20ml	£7.82
No.22 Colour 24ml	£9.78
No.27 Black 24ml	£9.78
No.28 Colour 24ml	£12.71
No.45 Black 46ml	£4.89
No.56 Black 24ml	£9.78
No.57 Colour 24ml	£12.71
No.58 Photo 17ml	£12.71
No.78 Colour 45ml	£9.78
No.88XL Black 58ml	£9.78
No.88XL C/M/Y 17ml	£8.80
No.110 Colour 12ml	£10.75
No.336 Black 10ml	£7.82
No.337 Black 24ml	£10.75
No.338 Black 24ml	£10.75
No.339 Black 34ml	£12.71
No.342 Colour 10ml	£10.75
No.343 Colour 21ml	£12.71
No.344 Colour 21ml	£14.67
No.348 Photo 21ml	£12.71
No.363 Black 20ml	£6.84
No.363 C/M/Y/PC/PM 8ml	£4.89
No.363 Set of 6	£24.46

HP Originals

No.21 Black 5ml	£13.70
No.22 Colour 5ml	£15.65
No.38 PB/MB/GY 27ml	£26.42
No.38 C/M/Y/PC/PM 27ml	£26.42
No.56 Black 19ml	£16.63
No.57 Colour 17ml	£24.46
No.58 Photo 17ml	£22.51
No.59 Grey 17ml	£22.51
No.100 Grey 15ml	£22.51
No.110 Colour 5ml	£18.58
No.300 Black 4ml	£11.73
No.300 Colour 4ml	£13.70
No.336 Black 5ml	£13.70
No.337 Black 11ml	£17.61
No.338 Black 11ml	£17.61
No.339 Black 21ml	£24.46
No.342 Colour 5ml	£15.65
No.343 Colour 7ml	£18.58
No.344 Colour 14ml	£26.42
No.348 Photo 13ml	£22.51
No.350 Black 4.5ml	£13.70
No.350XL Black 25ml	£27.39
No.351 Colour 3.5ml	£15.65
No.351XL Colour 14ml	£29.35
No.363 Black 6ml	£13.70
No.363 C/M/Y/PC/PM	£8.80
No.363 Set of 6	£39.13
No.364 Black 6ml	£8.80
No.364 PB/C/M/Y 3ml	£7.82
No.901 Black 4ml	£11.73
No.901 Colour 9ml	£16.63

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Lexmark Compatibles

No.1 Cartridge	£10.75
No.2 Cartridge	£11.73
No.16 Black	£10.75
No.17 Black	£9.78
No.26 Colour	£12.71
No.27 Colour	£11.73
No.31 Photo	£11.73
No.32 Black	£9.78
No.33 Colour	£11.73
No.34 Black	£11.73
No.35 Colour	£12.71

Lexmark Originals

No.1 Colour	£16.63
No.14 Black	£16.63
No.15 Colour	£18.58
No.17 Black	£13.70
No.23 Black	£14.67
No.24 Colour	£16.63
No.27 Colour	£14.67
No.28 Black	£13.70
No.29 Colour	£14.67
No.31 Photo	£24.46
No.32 Black	£15.65
No.33 Colour	£17.61
No.34 Black	£20.54
No.35 Colour	£24.46
No.36 Black	£16.63
No.37 Colour	£18.58
No.43 Colour	£22.51
No.44 Black	£18.58

Many more in stock!

Brother Compatibles

LC900 Black	£3.90
LC900 C/M/Y	£2.92
LC900 Set of 4	£11.73
LC970 Black	£3.90
LC970 C/M/Y	£2.92
LC970 Set of 4	£11.73
LC1000 Black	£3.90
LC1000 C/M/Y	£2.92
LC1000 Set of 4	£11.73
LC980 / 1100 Black	£3.90
LC980 / 1100 C/M/Y	£2.92
LC980 / 1100 Set of 4	£11.73

Brother originals also in stock!

Kodak Original Ink / Paper

PH40 PrinterDock Ink/Paper	£14.67
G50 PrinterDock G Ink/Paper	£14.67
ESP Black Series 10 Ink	£6.84
ESP Colour Series 10 Ink	£9.78
ESP Black & Colour Ink	£15.65

Many more in stock!

WIDE FORMAT INK

EPSON Stylus Pro 3800
T5801/5802/5803/5804/5805/5806/5807/5808/5809 **80ml** each — £44.03

EPSON Stylus Pro 4000, 4400, 7600, 9600
T5431/5432/5433/5434/5435/5436/5437/5438 **110ml** each — £44.03
T5441/5442/5443/5444/5445/5446/5447/5448 **220ml** each — £69.48

EPSON Stylus Pro 4800, 4880:
T6051/6052/605B/6053/6054/6055/6056/605C/6057/6138/6059 **110ml** — £44.03
T6061/6062/606B/6063/6064/6065/6066/606C/6067/6148/6069 **220ml** — £69.48

EPSON Stylus Pro 7800, 7880, 9800:
T6021/6022/602B/6023/6024/6025/6026/602C/6027/6118/6029 **110ml** — £44.03
T6031/6032/603B/6033/6034/6035/6036/603C/6037/6128/6039 **220ml** — £69.48

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E&OE. Prices may be subject to change, but hopefully not!

PHOTOGRAPHIC PAPERS

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As an ***Ilford Pro Centre***, we stock the complete range of Ilford Galerie papers, including A2, 17, 24 and 44 inch rolls. Below is just a selection.

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Smooth Gloss 290g, A4, 25 +10 FREE	£9.78
Smooth Gloss 290g, A4, 100	£29.35
Smooth Gloss 290g, A3, 25 sheets	£21.52
Smooth Gloss 290g, A3+, 25 sheets	£23.48
Smooth Pearl 290g, 6x4, 100 sheets	£14.67
Smooth Pearl 290g, 7x5, 100 sheets	£19.56
Smooth Pearl 290g, A4, 25 +10 FREE	£9.78
Smooth Pearl 290g, A4, 100	£29.35
Smooth Pearl 290g, A3, 25 sheets	£21.52
Smooth Pearl 290g, A3+, 25 sheets	£23.48
Gold Fibre Silk 310g, A4, 20 sheets OFFER	£14.50
Gold Fibre Silk 310g, A4, 50 sheets	£36.20
Gold Fibre Silk 310g, A3+, 10 sheets	£32.29
Gold Fibre Silk 310g, A3+, 50 sheets	£78.29
Heavyweight Matt 200g, A4, 50 sheets	£9.78
Heavyweight Matt 200g, A3+, 50 sheets	£27.39
Smooth Fine Art 190g, A4, 10 sheets	£10.75
Smooth Fine Art 190g, A3+, 10 sheets	£23.48
Smooth High Gloss 225g, A4, 25 sheets	£14.67
Smooth High Gloss 225g, A3+, 25 sheets	£38.16

ICC profiles available for all Ilford papers

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As a ***PermaJet Premier Stockist***, we supply the ENTIRE PermaJet range, including Traditional Baryta, Smooth and Textured Fine Art and Canvas. Below is just a small selection of our range.

Sample Pack 30 sheets, 21 different papers!	£14.67
Digital Gloss or Oyster 271g, 6x4, 50	£7.82
Digital Gloss or Oyster 271g, 7x5, 50	£10.75
Digital Gloss or Oyster 271g, A4, 50	£19.56
Digital Gloss or Oyster 271g, A3, 25	£21.52
Digital Gloss or Oyster 271g, A3+, 25	£29.35
Double Sided Oyster 285g, A4, 25	£26.42
Matt Proofing 180g, A4, 150	£19.56
Matt Plus 240g, A4, 25	£9.78
Matt Double Sided 220g, A4, 100	£21.52
Baryta Fibre Base Matt 271g, A4, 25	£18.58
Baryta Fibre Base Gloss 295g, A4, 25	£24.67
Baryta Fibre Base Royal 271g, A4, 25	£28.37
Smooth Fine Art Portfolio 200g, A4, 25	£19.56
Smooth Fine Art Portrait 300g, A4, 25	£26.42
Smooth Fine Art Omega 310g, A4, 25	£19.56
Textured Fine Art Artist 210g, A4, 25	£19.56
Textured Fine Art Museum 310g, A4, 25	£25.44
Textured Fine Art Parchment 285g, A4, 25	£21.52
Canvas Artistic 400g, A4, 10	£14.67
Canvas Photo Matt 350g, A4, 10	£16.63
Canvas Photo Semi-Gloss 350g, A4, 10	£17.61

ICC profiles available for all PermaJet papers

We also stock a comprehensive range of photographic papers from Canon, Epson, Orink & Tetenal.
Please check our website or give us a call if you need any help or advice.

Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.72 per order. All prices **include VAT**, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our showroom: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB.

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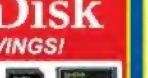
Premier
Ink & Photographic

MEMORY

SanDisk SAVINGS!

UP TO **34%** OFF RRP!



SD & SDHC

1GB Transcend, Standard	£4.89
2GB Kingston, Standard	£5.87
2GB Transcend, Standard	£5.87
2GB Sandisk, Standard ~~£7.99~~	£5.99
2GB Sandisk, Ultra II ~~£10.99~~	£6.99
4GB Kingston, Class 4	£8.80
4GB Transcend, Class 6	£9.78
4GB Sandisk, Standard ~~£11.99~~	£8.99
4GB Sandisk, Ultra II ~~£14.99~~	£10.99
4GB Sandisk, Extreme III	£32.29
8GB Kingston, Class 4	£16.63
8GB Transcend, Class 6	£18.58
8GB Sandisk, Standard	£19.56
8GB Sandisk, Ultra II	£24.46
8GB Sandisk, Extreme III	£55.78
16GB Kingston, Class 4	£29.35
16GB Transcend, Class 6	£32.29

MicroSD & MicroSDHC

1GB Kingston, Standard	£3.90
2GB Kingston, Standard	£5.87
4GB Kingston, Class 4	£9.78

Compact Flash

1GB Kingston, Standard	£9.78
1GB Transcend, 133X	£11.73
2GB Kingston, Standard	£12.71
2GB Transcend, 133X	£14.67
4GB Kingston, Standard	£14.67
4GB Transcend, 133X	£16.63
4GB Sandisk, Ultra II ~~£23.99~~	£18.99
4GB Sandisk, Ext III ~~£37.99~~	£24.99
4GB Sandisk, Extreme IV	£49.91
8GB Kingston, Standard	£17.61
8GB Transcend, 133X	£22.51
8GB Sandisk, Ult II	£29.35
8GB Sandisk, Extreme III	£47.95
8GB Sandisk, Extreme IV	£89.05
16GB Kingston 133X ~~£59.69~~	£37.99
16GB Transcend, 133X	£39.13
16GB Sandisk, Extreme III	£74.37
32GB Transcend, 133X	£78.29

xD Picture Cards

256MB Fuji	£6.84
1GB Olympus	£11.73
2GB Olympus	£15.65

Memory Stick Pro Duo

2GB MS Pro Duo	£12.71
4GB MS Pro Duo	£19.56

Smart Media

128MB Samsung	£29.35

USB Pen Drives

2GB Kingston Datatraveler	£6.84
4GB Kingston Datatraveler	£8.80
8GB Kingston Datatraveler	£16.63
16GB Kingston Datatraveler	£29.35

Please check our website for the full range, and up-to-date pricing

Memory Cases

A range of protective shock-resistant rubber lined memory card cases to keep your memory cards safe and secure.

Vanguard 3D 4 cards, with keychain £2.92

Kenro MC5 2 cards, 8 AA batteries £6.84

BATTERIES

Camera Batteries

A comprehensive range of rechargeable li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-1L for Canon	£9.78
NB-2L/LH for Canon	£9.78
NB-3L for Canon	£9.78
NB-4L for Canon	£9.78
NB-5L for Canon	£9.78
NB-6L for Canon	£9.78
NB-7L for Canon	£12.71
BP-511 for Canon	£12.71
LP-E5 for Canon	£12.71
NP20 for Casio	£9.78
NP40 for Casio	£9.78
NP60 for Casio	£9.78
NP40 for Fuji	£9.78
NP45 for Fuji	£9.78
NP50 for Fuji	£9.78
NP60 for Fuji	£9.78
NP70 for Fuji	£9.78
NP80 for Fuji	£9.78
NP95 for Fuji	£9.78
NP120 for Fuji	£9.78
NP140 for Fuji	£12.71
NP150 for Fuji	£14.67
NP200 for Minolta	£9.78
NP400 for Minolta	£12.71
EN-EL1 for Nikon	£9.78
EN-EL2 for Nikon	£9.78
EN-EL3/3A for Nikon	£9.78
EN-EL3E for Nikon	£17.61
EN-EL5 for Nikon	£9.78
EN-EL7 for Nikon	£19.56
EN-EL8 for Nikon	£9.78
EN-EL9 for Nikon	£12.71
EN-EL10 for Nikon	£9.78
EN-EL11 for Nikon	£9.78
EN-EL12 for Nikon	£9.78
Li10B/12B for Olympus	£9.78
Li40B/42B for Olympus	£9.78
Li50B for Olympus	£9.78
BLM-1 for Olympus	£12.71
BLS-1 for Olympus	£12.71
CGA-S005 for Panasonic	£9.78
CGR-S006 for Panasonic	£9.78
CGA-S007 for Panasonic	£9.78
CGA-S008 for Panasonic	£9.78
D-Li8 for Pentax	£9.78
D-Li50 for Pentax	£12.71
D-Li78 for Pentax	£9.78
DB60 for Ricoh	£9.78
DB70 for Ricoh	£9.78
SLM-1137D for Samsung	£9.78
SLM-1674 for Samsung	£12.71
BD-1 for Sony	£19.56
BG-1 for Sony	£19.56
NP-FM55H for Sony	£19.56
NP-FM500H for Sony	£22.51

Many more batteries in stock!

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For **Canon** 30/40/50D: +1x BP-511: £111.82 +2x BP-511: £123.82	£99.82
For **Canon** 350/400D: +1x NB-2L: £86.69 +2x NB-2L: £77.69	£59.69
For **Canon** 450/500/1000D: +1x LP-E5: £81.48 +2x LP-E5: £93.48	£69.48
For **Nikon** D40/D60: +1x EN-EL9: £71.89 +2x EN-EL9: £83.88	£59.69
For **Nikon** D80/D90: +1x EN-EL3E: £104.06 +2x EN-EL3E: £119.05	£89.05
For **Nikon** D300/D700: +1x EN-EL3E: £153.97 +2x EN-EL3E: £168.97	£138.97
For **Sony** A200/A350: +1x EN-EL3: £93.37 +2x EN-EL3: £112.37	£74.37

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

49mm Adapter Ring	£4.89
52mm Adapter Ring	£4.89
55mm Adapter Ring	£4.89
58mm Adapter Ring	£4.89
62mm Adapter Ring	£4.89
67mm Adapter Ring	£4.89
72mm Adapter Ring	£4.89
77mm Adapter Ring	£4.89
82mm Adapter Ring	£4.89

P-Type Holders

Holder Standard	£5.87
Holder Wide Angle	£9.78
Hood Modular	£9.78
Hood Bellows	£34.25
A to P Type Adapter	£9.78

P-Type Bellows Hood

A new design of Bellows Hood that slots into the front slot of a standard P-Type Holder.

£34.25

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters

£9.78

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Filters (84mm wide)

Circular Polarizing	£24.46
Infra Red R72	£29.35
ND2	£7.82
ND4	£7.82
ND2 Soft Graduated	£9.78
ND2 Hard Graduated *NEW*	£9.78
ND4 Soft Graduated	£9.78
ND4 Hard Graduated *NEW*	£9.78
Light Blue Graduated	£9.78
Dark Blue Graduated	£9.78
Cool Blue Graduated	£9.78
Light Sunset Graduated	£9.78
Dark Sunset Graduated	£9.78
Light Tobacco Graduated	£9.78
Dark Tobacco Graduated	£9.78
Light Mauve Graduated	£9.78
Dark Mauve Graduated	£9.78
Light Red Graduated	£9.78
Dark Red Graduated	£9.78
Light Green Graduated	£9.78
Dark Green Graduated	£9.78
Light Yellow Graduated	£9.78
Dark Yellow Graduated	£9.78
Starburst x4/6/8, each	£11.73
Close-Up +1/2/4, each	£11.73
Fog Light/Strong, each	£7.82
Diffuser Light/Strong, each	£7.82
Spot White/Clear, each	£7.82
80A, 80B, 80C, each	£7.82
81A, 81B, 81C, each	£7.82
82A, 82B, 82C, each	£7.82
85A, 85B, 85C, each	£7.82
Red, Orange, each	£7.82
Yellow, Green, each	£7.82

Many more P-Type filters in stock!

P-Type Neutral Density Filter Kit £39.95

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm). Just £39.95 - saving £6 on the individual prices.

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods compatible with Canon and Nikon lenses.

ES-62 Canon 50/1.8	£12.71
ES-71II Canon 50/1.4	£12.71
ET-60 Canon 75-300/4-5.6	£12.71
ET-65B Canon 70-300/4-5.6	£12.71
ET-65III Canon 85/1.8	£13.70
ET-67 Canon 100/2.8 Macro	£13.70
ET-67B Canon 60/2.8	£13.70
EW-60C Canon 18-55	£9.78
EW-63B Canon 28-105	£12.71
EW-73B Canon 17-85	£13.70
EW-78BII Canon 28-135	£13.70
EW-78D Canon 18-200	£12.71
EW-83E Canon 17-40/4.0	£14.67
EW-83F Canon 24-70/2.8	£17.61
EW-83J Canon 17-55/2.8	£15.65
HB-25 Nikon 24-85, 24-120	£14.67
HB-32 Nikon 18-105, 18-135	£9.78
HB-45 Nikon 18-55	£9.78

Many more sizes in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.84
55mm Shaped Petal Hood	£6.84
58mm Shaped Petal Hood	£6.84
62mm Shaped Petal Hood	£7.82
67mm Shaped Petal Hood	£7.82
72mm Shaped Petal Hood	£9.78
77mm Shaped Petal Hood	£9.78
82mm Shaped Petal Hood	£11.73
46mm Rubber Hood	£3.90
52mm Rubber Hood	£3.90
55mm Rubber Hood	£3.90
58mm Rubber Hood	£3.90
62mm Rubber Hood	£4.89
67mm Rubber Hood	£4.89
72mm Rubber Hood	£5.87
77mm Rubber Hood	£5.87

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm

£3.90 each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SPIRIT LEVELS

Hot Shoe Spirit Level

This double-axis spirit level simply mounts onto the hot shoe of any standard SLR or DSLR camera.

Not suitable for Sony or Minolta cameras.

£8.80

Seculine Digital Spirit Level

A digital spirit level that mounts onto the hot shoe in the usual manner, and uses LEDs to confirm when the camera is perfectly level.

£29.35

CLEANING

Cleaning Kit £3.90

4-in-1 lens cleaning kit: blower brush, lens solution, lint free tissues, and pack of cotton cleaning buds.

Small Hurricane Blower	£1.94
Large Hurricane Blower	£3.90

Kenair

Kenair compressed air is used to blow dust, fluff and other unwanted particles from your delicate camera equipment and accessories.

Kenair Master Kit	£13.70
Kenair Spare Aerosol	£7.82

LensPen Original	£9.78
LensPen DigiKlear	£9.78
Spudz 6x6 inch	£4.49
Spudz 10x10 inch	£5.99

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£5.87
52mm UV / Haze	£5.87
55mm UV / Haze	£6.84
58mm UV / Haze	£7.82
62mm UV / Haze	£8.80
67mm UV / Haze	£9.78
72mm UV / Haze	£11.73
77mm UV / Haze	£14.67
82mm UV / Haze	£17.61
86mm UV / Haze	£22.51

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£17.61
52mm Circular Polarizing	£17.61
55mm Circular Polarizing	£19.56
58mm Circular Polarizing	£21.52
62mm Circular Polarizing	£24.46
67mm Circular Polarizing	£27.39
72mm Circular Polarizing	£34.25
77mm Circular Polarizing	£39.13
82mm Circular Polarizing	£44.03
86mm Circular Polarizing	£48.93

More sizes in stock, from 27 to 86mm!

Skylight Filters

These work in a very similar way to a UV filter, but have a pinkish tinge to add a gentle warmth to your photos.

46mm Skylight	£6.84
52mm Skylight	£6.84
55mm Skylight	£7.82
58mm Skylight	£8.80
62mm Skylight	£9.78
67mm Skylight	£10.75
72mm Skylight	£12.71
77mm Skylight	£15.65
82mm Skylight	£18.58
86mm Skylight	£24.46

More sizes in stock, from 30 to 105mm!

Neutral Density Filters

Used reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (4 stop).

52mm ND4 / ND8	£10.75
55mm ND4 / ND8	£12.71
58mm ND4 / ND8	£14.67
62mm ND4 / ND8	£16.63
67mm ND4 / ND8	£19.56
72mm ND4 / ND8	£24.46
77mm ND4 / ND8	£29.35

More sizes in stock, from 37 to 82mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£25.44
55mm Close-Up Set	£28.37
58mm Close-Up Set	£32.29
62mm Close-Up Set	£37.18
67mm Close-Up Set	£44.03

More sizes in stock, from 46 to 77mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/6/8, each	£11.73
58mm Starburst x4/6/8, each	£15.65
67mm Starburst x4/6/8, each	£21.52
72mm Starburst x4/6/8, each	£27.39

More sizes in stock, from 46 to 82mm!

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.

marumi

Marumi Digital High Grade (DHG) filters have an extra-thin, low-profile frame, to help prevent vignetting. Multiple digital anti-reflection coatings and black-rimmed Japanese optical glass, combined with a satin frame, further reduce unwanted reflections, ghosting and flare.

DHG Lens Protection

52mm DHG Lens Protect	£11.73
55mm DHG Lens Protect	£12.71
58mm DHG Lens Protect	£13.70
62mm DHG Lens Protect	£14.67
67mm DHG Lens Protect	£16.63
72mm DHG Lens Protect	£19.56
77mm DHG Lens Protect	£22.51
82mm DHG Lens Protect	£27.39

DHG Circular Polarisers

52mm DHG Circ. Polarizing	£32.29
55mm DHG Circ. Polarizing	£35.22
58mm DHG Circ. Polarizing	£37.18
62mm DHG Circ. Polarizing	£42.08
67mm DHG Circ. Polarizing	£45.01
72mm DHG Circ. Polarizing	£51.86
77mm DHG Circ. Polarizing	£56.76
72mm DHG Circ. Polarizing	£69.48

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

27-30mm	52-46mm	58-55mm	67-58mm
34-37mm	52-55mm	58-62mm	67-62mm
37-43mm	52-58mm	58-67mm	67-77mm
43-46mm	55-52mm	62-58mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

All just £4.89 each!

This is just a tiny fraction of our range. Over 160 different sizes in stock, from 25mm to 105mm. Probably the largest selection in the UK.

S7 / T2 / REVERSING RINGS

Reversing Rings

Reversing rings fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. It is an inexpensive means of obtaining a relatively high reproduction ratio, and allows extreme Macro photography.

Canon - 52mm	£12.73
Canon - 55mm	£12.73
Canon - 58mm	£12.73
Nikon - 52mm	£12.73
Nikon - 58mm	£12.73
Pentax K - 52mm	£12.73
Pentax K - 58mm	£12.73
Olympus - 52mm	£12.73
Olympus - 58mm	£12.73
Sony - 55mm	£12.73

This is just a tiny fraction of our range.

T2 Mounts

T2 Mounts are used to connect a camera body to a photoadapter, commonly used for attaching spotting scopes, microscopes, and telescopes to your SLR.

Canon - T2 Mount	£12.73
Nikon - T2 Mount	£12.73
Pentax K - T2 Mount	£12.73
Olympus - T2 Mount	£12.73
Sony - T2 Mount	£12.73
M42 - T2 Mount	£12.73

Series 7 Rings

Series 7 Universal Rings have a variety of uses, usually allowing accessories to be attached to your lens. Available in 37, 46, 49, 52, 55, 58, 62, and 67mm.

£4.89 each

Coupling Rings, Rollei and Hasselblad rings also in stock.

BATTERIES & CHARGERS

Standard Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.

AAA 600mAh Energizer	£3.90
AAA 1000mAh Energizer	£6.84
AA 1300mAh Energizer ~~£3.90~~	£1.99
AA 2450mAh Energizer	£7.82
AA 2650mAh Duracell	£7.82
Charger +2500mAh Energizer	£11.73

ReCyko+ Rechargeables

New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!

AAA 850mAh equivalent (4)	£5.99
AA 2050mAh equivalent (4)	£6.99

Ultimate Lithium

Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!

AAA Ultimate Lithium (4)	£6.99
AA Ultimate Lithium (4)	£5.99

Universal Charger

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website.

£29.99

Li-ion Charger

A universal Li-ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger. £14.99

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

CR123A Energizer Lithium (1)	£1.94
CR2 Energizer Lithium (1)	£1.94
2CR5 Energizer Lithium (1)	£3.90
CRV3 Energizer Lithium (1)	£5.87
LR44 Energizer Alkaline (2)	£1.94
CR2025, CR2032 etc	£1.94

Full range of coin cells in stock

Telephone: 01926 339977 or 0800 1077 211

www.premier-ink.co.uk

Premier Ink, Longfield Road, Leamington Spa, CV31 1XB

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We are a small family owned and run company, specialising in photographic consumables. We are based in Leamington Spa, in the heart of Warwickshire - if you are passing, or live close by, please pop into our shop, and meet Judy - our office dog!
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01926 339977 www.premier-ink.co.uk

FLASH DIFFUSERS

Inverted Dome Pro Flash Diffuser Set

Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front.

In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers.

Supplied with four domes - neutral, yellow, amber and blue, giving you a full range of natural, cool, or warm-up tones. Available in four sizes, to fit the heads of most flash guns:

Size 1: 62-65 x 39-42mm Nikon SB600, SB800, etc
Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, etc
Size 3: 68-72 x 46-49mm Nikon SB26, 27, 28, etc
Size 4: 73-77 x 46-49mm Canon 580EX, 580EX, etc

£29.95

Bounce Flash Diffuser

These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused bare bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range available:

380: (for Canon 380EX)
420: (for Canon 420EX)
430: (for Canon 430EX, 430EXII)
580: (for Canon 580EX, 580EXII)
600: (for Nikon SB600)
800: (for Nikon SB800)
900: (for Nikon SB900)

£10.95

Camera Built-in Flash Diffuser Set

A flash diffuser that slots onto the camera hotshoe, and mounts a contoured diffuser plate in front of the built-in flash on SLR cameras. Not compatible with Sony cameras.

Height adjustable, and supplied with neutral, amber, and blue diffuser plates.

£9.95

RING FLASH

Marumi DRF14 Ring Flash

The highly-acclaimed Marumi Ring Flash is a true ring flash - it consists of a main control unit and a seperate ring light which connects to the lens filter thread. This unit is ideal for Macro/Close-up photography due to the flash light being positioned directly between the camera lens and subject allowing for even/shadowless illumination. The flash has a 14m/ISO100 guide number and features auto TTL exposure. The lens mount is 52mm, step-up rings are also supplied for 55mm, 58mm, 62mm and 67mm fittings. Available in **Nikon Fit**, with ITTL metering and **Canon Fit**, with E-TTL and E-TTL II metering.

In a glowing report in the June 2009 issue of ***Photo Plus*** magazine, the Marumi Ring Flash was described as "great value" and was ranked above two other ring flash units costing in the region of £300!

£109.95

FLASH GUNS

Nissin SPECIAL OFFER

TWENTY FREE AA BATTERIES ...worth £15 with every Nissin Flash Gun!

Nissin Di466 Speedlite (GN:33)

An advanced and versatile flash gun, with a guide number of 33m/ISO100, 46m/ISO200 at 105mm. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, wireless remote slave flash on manual mode and energy saving auto-off circuit.

Available in **Nikon Fit**, with ITTL metering and **Canon Fit**, with E-TTL and E-TTL II metering.

RRP: £149.95 Save: £60.00

£89.95

TWENTY FREE AA BATTERIES

Nissin Di622 Speedlite (GN:44)

An impressively powerful flash gun, with a guide number of 44m/ISO100, 62m/ISO200 at 105mm. Incredible specification, including bounce and swiver flash head, wide angle diffuser and catch light reflector, wireless slave flash with power ratio, active AF assist light and energy saving auto-off circuit.

Available in **Nikon Fit**, with ITTL metering and **Canon Fit**, with E-TTL and E-TTL II metering.

TWENTY FREE AA BATTERIES

RRP: £169.95 Save: £70.00

£99.95

Nissin Di866 Speedlite (GN:60)

The Nissin Di866 Professional Flashgun is an extremely powerful flashgun (guide number of 60m/ISO100) with an easy to read colour LCD panel, making this advanced unit very easy to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 fully supports Canon's E-TTL and Nikon's i-TTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. A built in USB port means upgrades can be downloaded via an internet connection.

Available in **Nikon Fit**, with ITTL metering and **Canon Fit**, with E-TTL and E-TTL II metering.

TWENTY FREE AA BATTERIES

£259.95

Nissin SC-01 Universal Flash Shoe Cord

An incredibly useful Universal Flash Shoe Cord, with 1.5m coiled cable, allowing off camera flash photography. It has a multiple pin configuration, allowing it to retain full TTL compatibility between camera and flash on Canon, Nikon, Fujifilm, Pentax and Samsung DSLRs. The TTL shoe which fits to the main camera body features a secondary hot shoe enabling you to attach 2 flash units, one on the top of the camera and another off to the side.

£47.95

Metz

We stock Metz flash guns for Canon, Nikon, Sony, Samsung, Olympus and Pentax

36 AF-4
Guide Number: 36m / ISO100
£72.95

48 AF-1
Guide Number: 48m / ISO100
£175.95

58 AF-1
Guide Number: 58m / ISO100
£289.95

CAMERA BAGS

tamrac

Expedition Backpack

Tamrac's famous range of Expedition backpacks have recently been upgraded and continue to lead the way in carrying huge amounts of camera kit in comfort!

Expedition 4X £77.95
Expedition 5X £90.95
Expedition 6X £103.95
Expedition 7X £129.95
Expedition 8X £149.95

Velocity Sling

A unique design of sling backpack, that opens away from your body for even faster access to your gear!

Velocity 6X £29.95
Velocity 7X £36.95
Velocity 8X £42.95
Velocity 9X £49.95
Velocity 10X £59.95

Aero Speed Pack

Dual access, dual compartment photo backpacks, with front and side openings.

SpeedPack 75 £54.95
SpeedPack 85 £74.95

NANEU

Adventure K3L

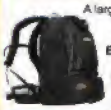
A spacious camera section at the bottom, separate daypack section at the top, and dedicated 15.4" laptop compartment behind. Hidden rain cover, tripod carrying system, padded shoulder, waist and chest belts. Far too many features to list!

External Dimensions: 30.5 x 36.8 x 48.3cm
Interior Dimensions: Laptop Compartment: 28.0 x 3.8 x 35.5cm Camera Compartment: 16.5 x 29.2 x 15.2cm

£69.95

Adventure K4L

A larger version of the K3L, able to accommodate most 17" laptops.



External Dimensions: 33.0 x 35.8 x 52.1cm
Interior Dimensions: Laptop Compartment: 33.0 x 3.8 x 40.8cm Camera Compartment: 19.0 x 29.8 x 17.8cm

£82.95

Sahara 115F

A shoulder bag large enough to take a 15.4" laptop.

£59.95

UrbanGear U30

The U30 is a lightweight camera backpack that can hold a plethora of equipment: the main compartment can accommodate a DSLR (such as the Nikon D80 or Canon 1000D) with up to a 70-200 lens attached, as well as 2-3 additional lenses and a flash. Range of colours available.

External Dimensions: 25.4 x 29.2 x 20.3cm
Internal Dimensions: 22.9 x 26.7 x 11.4cm

£32.95

UrbanGear U60

Medium sized camera backpack, capable of holding a medium-sized DSLR with 80-400 lens attached. The camera compartment is also removeable. Available in black or blue

External Dimensions: 30.5 x 26.0 x 19.0cm
Internal Dimensions: 26.7 x 24.8 x 12.7cm

£47.95

UrbanGear U120

Large camera backpack, capable of holding a full camera system with accessories, with a separate compartment for a 15" laptop. Available in black or blue.

External Dimensions: 44.5 x 31.8 x 28.6cm
Internal Dimensions: 36.2 x 26.7 x 13.3cm

£69.95

VANGUARD

Vanguard Peking Shoulder Bag

Shoulder bags, with separate carrying handle and shoulder strap. Capable of carrying most DSLRs with kit lens attached. Two separate end compartments keep your accessories safe, tidy and well protected. Phenomenal value.

Peking 21 £18.95
External Dimensions: 29.0 x 22.0 x 17.0cm
Internal Dimensions: 21.0 x 15.0 x 11.0cm

Peking 25 £21.95
External Dimensions: 34.0 x 23.0 x 19.5cm
Internal Dimensions: 25.0 x 17.0 x 12.0cm

Vanguard Pampas Sling Backpack

A range of innovative sling backpacks, with day pack at the top and separate camera section at the bottom. The bag sits comfortably on your back, and when needed, it revolves round to your front for easy access to your camera, without having to take the bag off!

Pampas 37 £29.95
External Dimensions: 34.0 x 21.5 x 21.5cm
Internal Dimensions: 17.0 x 19.0 x 13.0cm

Pampas 57 £39.95
External Dimensions: 44.5 x 24.0 x 22.0cm
Internal Dimensions: 30.0 x 22.0 x 15.0cm

KATA

Kata 3-N-1 Sling

This unique range of bags provides three carrying options in one, morphing from sling to backpack and back again quickly and easily by use of its quick release buckles.

In sling position, the bag easily swings around from back to front to achieve quick draw access to your main camera and lenses.

In backpack position you can comfortably carry your equipment for long distance walking when needed. The included chest belt and balancing hip strap helps take the load of your heavy equipment off your shoulders.

Arrange your equipment in the bottom main compartment of the pack taking full advantage of the modular dividers to custom fit the bag to your exact equipment.

The large top compartment will hold personal gear or additional gear, and the internal pockets and MP3 player pouch will allow you to organize your personal effects as efficiently as your photographic gear. Two external pockets allow quick zippered access to accessories without opening the main compartments. The included rain cover folds neatly away into an integrated pocket and can be hung out to dry on the small buckle next to the handle, or tucked away for storage in one of the pockets.

Kata 3-N-1 10 £63.95
External Dimensions: 41.0 x 22.0 x 16.5cm
Internal Dimensions: 28.5 x 19.0 x 15.0cm

Kata 3-N-1 20 £71.95
External Dimensions: 44.0 x 23.5 x 19.0cm
Internal Dimensions: 31.5 x 22.0 x 16.0cm

Kata 3-N-1 30 £86.95
External Dimensions: 45.0 x 32.0 x 19.0cm
Internal Dimensions: 32.5 x 29.5 x 16.0cm

Kata DPS Digital Rucksack

The Kata DPS Digital Rucksack gives top level protection to two DSLRs with mounted lenses, 3-4 single lenses, a flash, as well as your personal items. The rucksack can be converted from a camera bag into a daypack when not shooting by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while transporting your gear.

DPS 465 £51.95 DPS 466 £59.95 DPS 467 £67.95

Authorised Billingham Specialists

We are proud to announce that we have been appointed as an Authorised Billingham Specialist Centre.

Billingham's exquisite range of hand-made camera bags are now on display in our recently-extended showroom in Leamington Spa. If you are considering investing in a professional camera bag that will protect your equipment for many years to come, we strongly recommend first-hand inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

The Hadley Pro

Based on the Hadley Original, the Hadley Pro features a number of additional features, including a carrying handle and waterproofed zippered back pocket. Available in Khaki & Tan, Sage & Tan, Black & Tan, and Black & Black

The Hadley Pro **£119.95**

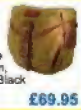
The Billingham 5 Series

A firm favourite with serious photographers the world over, the "5 Series" range comprises four sizes of bag, available in Khaki & Tan, Black & Tan, or Black & Black.

Billingham 225 £179.95
Billingham 335 £189.95
Billingham 445 £214.95
Billingham 555 £229.95

The Hadley Digital

Compact shoulder bag for DSLR with kit lens, plus accessories. Available in Khaki & Tan, Sage & Tan, Black & Tan, and Black & Black



The Hadley Digital **£69.95**

The 07 Range

New Billingham bags for 2009, constructed from FibreNyte - a lighter alternative to traditional Canvas. Available in Khaki & Chocolate or Black & Black.

Billingham 107 £199.95
Billingham 207 £214.95
Billingham 307 £229.95

Comprehensive range of Billingham flaps, inserts, straps, and other accessories in stock at all times

LIGHT METERS

SEKONIC

Sekonic L208 TwinMaster

Analogue, incident and reflected, ambient light only

£69.95

Sekonic L308S FlashMate

Digital, incident and reflected, ambient and flash light.

£129.95

Sekonic L358 FlashMaster

Digital, incident and reflected, simultaneous ambient and flash light, rotating head.

£209.95

We are an official Authorised Sekonic Demonstration Centre, and have the Sekonic range on display and available for demonstration in our showroom in Leamington Spa.

Sekonic L398A Deluxe III

£132.95

Sekonic L758DR DigitalMaster

£439.95

GOSSEN

Gossen DigiSix

£119.95

Gossen DigiFlash

£139.95

Gossen DigiPro F

£159.95

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PocketWizard

Full range of PocketWizard triggers and cables in stock.

IN STOCK NOW!

Its been a long wait, but finally the new PocketWizard **Mini TT1** and **Flex TT5** are here!
Stock is limited - so be quick!

PocketWizard Mini TT1 £209.95

PocketWizard Flex TT5 £229.95

PocketWizard Plus II

£169.95

PocketWizard Plus II Twin Set

£319.95

PocketWizard MultiMax

£229.95

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Manfrotto

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The unique Q90 system allows the centre column to be positioned vertically or horizontally.

MANFROTTO TRIPODS

190XPROB Tripod
Aluminium 3-section legs, Q90 column
Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm
£92.95

055XPROB Tripod
Aluminium 3-section legs, Q90 column
Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm
£115.95

190XB Tripod
Aluminium 3-section legs, standard column
Weight: 1.80kg Load: 5.0kg Folded: 53cm Height: 146cm
£87 .95

055XB Tripod
Aluminium 3-section legs, standard column
Weight: 2.30kg Load: 7.0kg Folded: 61cm Height: 178cm
£107.95

190CXPRO3
Carbon Fibre 3-section legs, Q90 column
Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm
£209.95

190CXPRO4
Carbon Fibre 4-section legs, Q90 column
Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm
£219.95

055CXPRO3
Carbon Fibre 3-section legs, Q90 column
Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm
£249.95

055CXPRO4
Carbon Fibre 4-section legs, Q90 column
Weight: 1.70kg Load: 8.0kg Folded: 54cm Height: 170cm
£259.95

MANFROTTO MONOPODS

679B Monopod
Aluminium 3-section
Weight: 0.60kg Load: 10.0kg Folded: 64cm Height: 162cm
£34.95

680B Monopod
Aluminium 4-section
Weight: 0.83kg Load: 10.0kg Folded: 51cm Height: 154cm
£41.95

681B Monopod
Aluminium 3-section
Weight: 0.78kg Load: 12.0kg Folded: 67cm Height: 161cm
£42.95

776YB Monopod
Aluminium 4-section
Weight: 0.33kg Load: 4.5kg Folded: 48cm Height: 152cm
£29.95

694CX Monopod
Carbon Fibre 4-section
Weight: 0.59kg Load: 5.0kg Folded: 54cm Height: 165cm
£119.95

695CX Monopod
Carbon Fibre 5-section
Weight: 0.60kg Load: 5.0kg Folded: 47cm Height: 160cm
£129.95

MANFROTTO HEADS

482 Ball Head
non quick-release 1/4" thread
Weight: 0.12kg Load: 2.0kg
£23.95

234 Tilt Head
Ideal for monopods
Weight: 0.27kg Load: 2.5kg
£14.95

234RC Tilt Head
with RC2 quick release
Weight: 0.27kg Load: 2.5kg
£22.95

484RC2 Ball Head
with RC2 quick release
Weight: 0.32kg Load: 4.0kg
£38.95

486RC2 Ball Head
with RC2 quick release
Weight: 0.46kg Load: 6.0kg
£46.95

488RC2 Ball Head
with RC2 quick release
Weight: 0.67kg Load: 8.0kg
£69.95

804RC2 Pan / Tilt
with RC2 quick release system
Weight: 0.79kg Load: 4.0kg
£50.95

808RC2 Pan / Tilt
with RC2 quick release system
Weight: 1.42kg Load: 8.0kg
£89.95

200PL14 Plate
space quick release plate for heads using the RC2 system
£11.95

056 3D Head
non quick-release 1/4" thread
Weight: 0.50kg Load: 3.0kg
£23.95

460MG 3D Head
magnesium, with quick release
Weight: 0.43kg Load: 3.0kg
£61.95

This is just a small selection of the Manfrotto range now available to try in our new showroom in Leamington Spa

VANGUARD

The 2009 TIPA "Best Accessory" award-winning Vanguard AltaPRO tripod range is set to revolutionise the way you think about tripods!

2009 AWARDS TIPA BEST ACCESSORY

Unlike traditional tripods, the **AltaPRO**'s Multi-Angle-Central-Column (MACC) allows the user to position the hexagonal central column at **ANY** angle from 0 to 130 degrees, without removing it from the tripod, while also allowing it to rotate a full 360 degrees! The clever Instant-Swivel-Stop-and-Lock (ISSL) mechanism allows photographers to securely reposition the central column in one simple movement, in a matter of seconds.

Other features include: Independent height and angle adjustable legs, patented magnesium die-cast canopy, spiked and rubber feet, non-slip rubberised foam leg warmers, anti-shock column ring - these are true professional specification tripods!

£119.95

VANGUARD TRIPODS

AltaPro 263A Tripod
Aluminium 3-section legs, magnesium canopy, Multi-Angle-Central-Column
Weight: 2.05kg Load: 7.0kg Folded: 63cm Height: 169cm
£119.95

AltaPRO 264A Tripod
Aluminium 4-section legs, magnesium canopy, Multi-Angle-Central-Column
Weight: 2.10kg Load: 7.0kg Folded: 53cm Height: 159cm
£129.95

AltaPlus 263A Tripod
Aluminium 3-section legs, magnesium canopy, standard central column.
Weight: 1.59kg Load: 5.0kg Folded: 63cm Height: 181cm
£89.95

AltaPlus 264A Tripod
Aluminium 4-section legs, magnesium canopy, standard central column.
Weight: 1.64kg Load: 5.0kg Folded: 53cm Height: 171cm
£99.95

AltaPlus 233A
Aluminium 3-section legs, standard column
Weight: 1.21kg Load: 3.0kg Folded: 52cm Height: 142cm
£54.95

AltaPlus 235A
Aluminium 5-section legs, standard column
Weight: 1.17kg Load: 3.0kg Folded: 40cm Height: 122cm
£74.95

AltaPlus 224C
Carbon Fibre 4-section legs, standard column
Weight: 0.92kg Load: 3.0kg Folded: 41cm Height: 125cm
£179.95

AltaPlus 254C
Carbon Fibre 4-section legs, standard column
Weight: 1.24kg Load: 5.0kg Folded: 48cm Height: 153cm
£199.95

VANGUARD HEADS

SBH30 Ball Head
Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate
Weight: 0.22kg Load: 5.0kg
£42.95

SBH50 Ball Head
Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate
Weight: 0.25kg Load: 6.0kg
£49.95

SBH100 Ball Head
Lightweight magnesium alloy, twin adjuster knobs, 2 spirit levels, quick release plate
Weight: 0.39kg Load: 10.0kg
£64.95

MONOPODS

AP284 Monopod
Aluminium 4-section legs
Weight: 0.51kg Load: 8.0kg Folded: 51cm Height: 157cm
£33.95

AP324 Monopod
Aluminium 4-section legs
Weight: 0.66kg Load: 12.0kg Folded: 57cm Height: 166cm
£39.95

PH21 Pan / Tilt
2-way fluid head, magnesium, spirit level, quick release
Weight: 0.35kg Load: 3.0kg
£34.95

PH31 Pan / Tilt
2-way fluid head, magnesium, spirit level, quick release
Weight: 0.43kg Load: 5.0kg
£54.95

PH22 Pan / Tilt
3-way fluid head, magnesium, spirit level, quick release
Weight: 0.34kg Load: 3.0kg
£34.95

PH32 Pan / Tilt
3-way fluid head, magnesium, spirit level, quick release
Weight: 0.42kg Load: 5.0kg
£54.95

This is just a small selection of the Vanguard range now available to try in our new showroom in Leamington Spa

KOOD

A range of sturdy, value-for-money Tripods, Monopods and Ball Heads.

KOOD MONOPODS & TRIPODS

C324 Monopod
Aluminium 3-section
Weight: 0.57kg Load: 8.0kg Folded: 54cm Height: 169cm
£78.95

A284 Tripod
Aluminium 4-section
Weight: 2.17kg Load: 8.0kg Folded: 56cm Height: 154cm
£73.95

CF284 Tripod
Carbon Fibre 4-section
Weight: 1.69kg Load: 8.0kg Folded: 56cm Height: 160cm
£197.95

KOOD HEADS

BH02 Ball Head
Quick release plate, spirit level, 360 degree rotation, dual control knobs
Weight: 0.21kg Load: 6.0kg
£22.95

BH22 Ball Head
Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs
Weight: 0.40kg Load: 8.0kg
£31.95

BH52 Ball Head
Heavy duty sliding quick release plate, 360 degree rotation, triple control knobs
Weight: 0.37kg Load: 8.0kg
£33.95

BH05 Ball Head
Weight: 0.30kg Load: 8.0kg
£26.95

BH25 Ball Head
Weight: 0.53kg Load: 12.0kg
£35.95

BH55 Ball Head
Weight: 0.51kg Load: 12.0kg
£38.95

BH08 Ball Head
Weight: 0.49kg Load: 12.0kg
£29.95

BH28 Ball Head
Weight: 0.74kg Load: 18.0kg
£45.95

BH58 Ball Head
Weight: 0.72kg Load: 18.0kg
£49.95

Trek-Tech

Trek Tech was formed in 2004 after the founders identified a market need based on personal outdoor experience – the need for a sturdy, lightweight, multi-purpose device with the functionality of both a tripod and trekking pole/hiking staff.

The result is the **TrekPod**, a lightweight, height-adjustable walking/hiking staff, with a fully integrated tripod, and a magnetic quick-release ball head system called the **MagMount**.

The unique MagMount quick release system incorporates a Neodymium "super magnet" as the initial connection between the ball head and a steel quick-release plate, called a **MagAdapter**, that screws into the bottom of your camera. A safety clip that stores below the ball head securely locks your device to the MagMount ball head. Each MagMount ball head is supplied with two MagAdapter quick release plates.

TrekPod II - £69.95
A refined version of the original TrekPod, using aircraft-grade aluminium alloy, it comes complete with a MagMount ball head, weighs 765g, and is capable of supporting a camera system weighing up to 4kg. Maximum height in tripod mode of 146cm, and a maximum height in monopod mode of 158cm. The TrekPod II collapses down to 90cm.

TrekPod GO - £129.95
The TrekPod GO is a more compact than the TrekPod II, collapsing down to just 58cm, yet still expanding to the same maximum height as the TrekPod II. Supplied with a travel case, it is small enough to qualify as aircraft hand luggage. Weighing 794g including the MagMount ball head that comes as part of the package, it is able to support 4kg

TrekPod XL - £259.95
The TrekPod XL is the top of the range TrekPod. Utilizing Carbon Fibre tubes, this is the lightest TrekPod ever, weighing in at just 480g, yet retaining the same dimensions as the TrekPod GO. It includes the larger MagMount PRO ball head.

MagMount
The original MagMount ball head. Weighing in a just 73g, it is capable of holding 4kg.
£24.95

MagMount STAR
The same size as a standard MagMount, with a Square Tooth Anti Rotation (STAR) connection surface between the ball head and the MagAdapter quick release plate. Weighing 79g, with a maximum load rating of 4kg.
£34.95

MagMount PRO
Utilising the same Square Tooth Anti Rotation system as the MagMount STAR, the MagMount PRO is a larger ball head, weighing 127g, and capable of holding an impressive 6kg.
£64.95

All **MagMount** ball heads come with two **MagAdapter** quick release plates. These are also available separately:

MagAdapter Light
£5.95

MagAdapter Heavy
£6.95

MagAdapter STAR
£9.95

SHUTTER RELEASES

hähnel

Hahnel Wireless Pro Remote Shutter Release

Ultra high frequency 433MHz professional radio remote control, with a range of up to 80 metres! Autofocus, Bulb Function and Continuous Shooting functions, 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera, plus a short distance cable operated shutter release.

Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.

£47.95

Hahnel Cable Remote Shutter Release

An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.8 or 2.8 metres. Autofocus, Bulb Function and Continuous Shooting functions.

£19.95

Available for Canon, Nikon, Sony, Olympus, and Pentax.

Seculine

Seculine Twin-1 ISR Interval Shutter Release **£49.95**

The new Seculine Twin-1 ISR is a wired interval shutter release with a built in timer and large, clear, easy to read LCD display. Easy variable interval time setting - from 1 sec to 99 hours, 99 minutes and 99 seconds. Can be set to take up to 9999 shots in one session. Multiple exposure option. Convenient navigation button. Shutter lock for bulb shooting. Half shutter release control. Intuitive beep sound indication.

Available for Canon, Nikon, Sony, Fuji, Pentax and Samsung.

E&OE. Prices may be subject to change, but hopefully not!

gorillapod

Gorillapod Original (GP1)
The original gorillapod, designed for compact cameras, available in grey, yellow, green, blue, red and pink.
Weight: 0.04kg Load: 0.35kg
£13.95

Gorillapod SLR (GP2)
An sturdier gorillapod, designed to take an SLR camera.
Weight: 0.16kg Load: 0.7kg
£29.95

Gorillapod SLR-ZOOM (GP3)
An even sturdier gorillapod, designed to take an SLR camera with zoom lens.
Weight: 0.24kg Load: 3.0kg
£34.95

Gorillapod FOCUS (GP8)
The Gorillapod Focus, designed for professionals, is the biggest and strongest Gorillapod yet - featuring machined, polished aluminium sockets.
Weight: 0.5kg Load: 5.0kg
£92.95

Trek-Tech OPTERA

Trek Tech Optera 460
£45.95

The Optera 460 is the next generation of portable tripods - **capable of holding 5kg**.

The flexible legs are padded, covered in a soft yet hard-wearing water resistant fabric, and have integrated rubber feet for extra grip. They can be bent in practically any direction, allowing you to mount you camera on almost any object! The D-ring cord system attaches to the legs, ensuring that they will not splay out. A camera is attached using Trek-Tech's clever magnetic quick release system, and two MagAdapter quick release plates are supplied.

Optera 460 PRO has an extra long 460mm leg to support up to a 400mm zoom lens. Uniquely, it can also be wrapped around your camera for protection while being carried.

Trek Tech Optera 230
A smaller version of the above, with 230mm long legs.
£37.95

Telephone: 01926 339977 or 0800 1077 211

www.premier-ink.co.uk

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Pixel Magazine 2006 / 2007
MOST HELPFUL SALESPERSON
Pixel Magazine Nick Webster (Chelmsford) 2007

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Voted YOUR FAVOURITE D-SLR SPECIALIST

Nikon D300 BODY

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SAVE £400
rrp £1449.99
£1049.99

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NEW!

THE HOTTEST PRODUCT TO HIT THE MID-RANGE DSLR MARKET. Great build quality and handling, an array of features and excellent results.

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£988.99
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Slingshot AW

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KATA

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WHY BUY? **R-106** Very high protection, comfortable harness & full weather protection. Fits 2-3 D/SLR camera bodies with battery grips, up to 8 lenses (up to 400 mm), flashgun, accessories and 15" laptop rrp £249.99 £189.99

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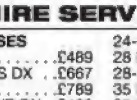

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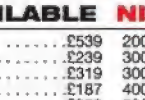

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Polaroid back ..£49
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180 F4.5 WN M- ..£199
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Dyn 500Si body ..£49
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7000i body ..£39
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24-105 F3.5/4.5 ca £149
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28-80 F4/5.6 ..£39
28-85 F3.5/4.5 ..£99
28-105 F3.5/4.5 ..£99
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F90X body ..£99
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F90 + MF-26 ..£139
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F80 Body silv ..£89
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17-55 F2.8 DX ..£749
18-55 F3.5/5.6 DX VR £99
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18-135 F3.5/5.6 DX ..£179
24-120 F3.5/5.6 ..£199
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28-70 F3.5/4.5 D ..£99
28-80 F3.5/5.6 G ..£69
28-85 F3.5/4.5 AF ..£99
28-100 F3.5/5.6 ..£169
28-105 F3.5/4.5 D ..£149
28-200 F3.5/5.6 D ..£199
50 F1.4 AFD box ..£199
55-200 F4/5.6 VR ..£199
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70-300 F4.5/5.6 G ..£79
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100 F4 macro ..£479
105 F2.4 latest ..£279
105 F2.4 early ..£139
135 F4 mac early ..£149
150 F2.8 early ..£139
165 F2.8 ..£149
165 F4 leaf ..£429
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28-135 F4/5.6 ..£99
35-70 F3.5 ..£49
70-150 F3.5 ..£25
70-210 F3.5 ..£99
70-210 F3.8/4 ..£39
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- 50mm F3.5 FD Macro ... E++ £79-£95
- 70-210mm F4 FD ... As Seen / E++ £29-£65
- 75-200mm F4.5 FD ... Exc / Mint- £29-£59
- 80-200mm F4 B/lock ... E+ £69
- 80-200mm F4 FD ... E++ £39
- 100mm F2.8 B/lock ... E+ £75
- 100mm F2.8 FD ... E+ / E++ £79-£109
- 100mm F4 B/lock Macro ... E++ £139
- 100mm F4 FD Macro ... E+ £119-£169
- 100mm F4 FD Macro + Tube ... Mint- £249
- 100-200mm F5.6 B/lock ... E+ / E++ £39-£49
- 100-200mm F5.6 FD ... E+ / E++ £29-£39
- 100-300mm F5.6 FD ... E+ £79
- 135mm F3.5 FD ... E++ £15-£25
- 200mm F4 FD ... As Seen / E+ £20-£25
- 200mm F4 FD Macro ... E++ £299
- 200mm F4 FD Macro + Tube ... E++ £349
- 300mm F2.8 FD L ... Exc £850
- 300mm F5.6 B/lock ... E+ / E++ £65-£69
- 300mm F5.6 FD ... E+ £79
- U.S.Marine 400mm F4.5 B/lock ... E++ £649
- 1.4x Extender A ... E+ £49-£59
- 2xB Extender ... E+ / E++ £39-£59
- 177A Speedlite ... E+ / E++ £10-£15
- 199A Speedlite ... E+ £25
- 300TL Speedlite ... E+ / Mint- £39-£59
- 533G Speedlite ... E+ / E++ £99-£109
- 577G Speedlite ... E+ £79
- ML1 Macrolite ... E++ £89
- ML3 Ringflash ... E+ / E++ £129-£149
- Autobellows + Release ... E++ £109
- FL Bellows + Copier ... Mint- £109
- FL Bellows ... E++ £99
- AE Motordrive FN ... E+ £119
- AE Powerwinder FN ... E+ / E++ £75-£119
- Winder A ... E+ / E++ £9-£29
- Angle Finder B ... Mint £79
- LC2 Remote Set ... E++ £85

Contax 645
- 645 Body Only ... E+ £449
- 35mm F3.5 Distagon ... Exc / E++ £799-£1,299
- 45mm F2.8 Distagon ... E++ / New £749-£1,099
- 140mm F2.8 Sonnar ... E++ / New £799-£1,099
- Magazine + Insert ... E++ / New £169-£249
- 120 Film Insert ... E++ / Mint £65-£79
- Polaroid Magazine ... E+ / New £139-£199
- AE Prism Finder ... E++ / New £199-£299
- GB71 Hood ... Exc £30
- GB74 Hood ... E++ £45
- MP1 Battery Holder ... E+ £149
- MSB1 Flash Bracket ... E++ £199
- TLA480 Flash ... E++ £279

Contax G Series
- G2 + 35-70mm ... E+ £699
- G2 + 45mm F2 ... E+ £449-£499
- G1 + Databack ... As Seen / E++ £149-£249
- 21mm F2.8 G + Finder ... E++ / Mint- £399
- 21mm F2.8 G Black Finder ... E++ £449
- 28mm F2.8 G ... Mint- £169
- 90mm F2.8 G ... Exc / New £99-£239
- 90mm F2.8 G Black ... E++ £199
- Black/Tan Holdall ... New £80
- G1 Leather Case ... E++ £49
- TLA140 Flash ... E+ / New £39-£75

Contax SLR
- N1 + 24-85mm ... E+ / Mint- £399-£699
- N1 + 28-80mm ... Mint- £449
- N1 Body Only ... E++ £379
- NX + 28-80mm ... E++ / New £399-£499
- AX Body Only ... Exc / E++ £299-£499
- RTS3 Body Only ... E+ £399-£499
- RX Body Only ... As Seen / E++ £179-£349
- S2 Body Only ... E++ £549
- RTS2 Body Only ... E++ £195
- RTS + 50mm F1.7 ... E+ £245
- RTS + Winder ... E+ £195
- Aria Body Only ... E+ £169
- 167MT Body Only ... E+ £109
- 137MA Body Only ... E+ £99
- Preview Body Only ... E+ / E++ £179-£249
- 15mm F3.5 AE ... E+ £1,099
- 18mm F4 MM ... Exc / E+ £599
- 25mm F2.8 MM ... E+ £349
- 28mm F2.8 MM ... E+ / E++ £179
- 28-70mm F3.5-4.5 MM ... E+ / Mint- £249-£379
- 28-85mm F3.3-4 MM ... E+ / New £349-£749
- 35mm F2.8 AE Shift ... E++ £949
- 35-70mm F3.4 MM ... As Seen / New £269-£649
- 35-135mm F3.3-4.5 MM ... E++ / New £849-£949
- 60mm F2.8 AE Macro ... E+ / New £349-£749
- 60mm F2.8 Macro C ... New £649
- 70-200mm F3.5-4.5 AF ... E++ £349
- 70-300mm f4-5.6 AF ... E++ £499-£549
- 80-200mm F4 MM ... E+ / New £279-£599
- 85mm F1.2 MM (60 Year Edition) ... New £3,500
- 85mm F2.8 MM ... E++ £229
- 100mm F2.8 AE Macro ... E++ £649
- 100mm F2.8 AF Macro ... New £999
- 100mm F3.5 AE ... E++ £199
- 100mm F3.5 MM ... E++ £249
- 135mm F2 (60 Year Edition) ... Unused £2,499
- 135mm F2.8 AE ... E++ £145
- 135mm F2.8 MM ... E+ / E++ £99-£169
- 180mm F2.8 AE ... E+ / Mint- £349-£550
- 180mm F2.8 MM ... E+ / New £329-£649
- 200mm F2 MM ... Mint- £3,249
- 200mm F3.5 AE ... E++ £169-£245
- 200mm F4 MM ... E++ £199
- 300mm F4 AE ... E++ £429
- 300mm F4 MM ... E+ / New £399-£750
- 500mm F8 Mirotar ... New £649
- Mutar II converter ... E++ / New £179-£249
- Mutar III Converter ... E+ / New £139-£199
- TLA30 Flash ... E+ / Mint- £39-£59
- TLA280 Flash ... E++ / Mint- £99-£119
- TLA360 Flash ... E+ / E++ £179-£199
- RTF540 Flash ... E++ £145
- FE-1 LCD Viewfinder ... E++ £269
- P7 Battery Holder ... New £99
- P9 Battery Holder ... E++ £129
- W7 Winder (159MM) ... E++ £49

DIGITAL CAMERAS

- Canon EOS 1DS MKIII Body Only ... E++ £3,999
- Canon EOS 1DS MkII Body Only ... E+ £1,799
- Canon EOS 1DS Body Only ... As Seen / E++ £699-£799
- Canon EOS 1D MkIII Body Only ... E+ £1,799
- Canon EOS 1D MkIIN Body Only ... E+ £1,350
- Canon EOS 1D MKII Body Only ... E+ £949-£999
- Canon EOS 1D Body Only ... E++ £599
- Canon EOS 5D Body Only ... E++ £979
- Canon EOS 500D Body Only ... Mint £459
- Canon EOS 30D Body Only ... E++ £399
- Canon EOS 10D Body Only ... E++ £199
- Canon BG-E1 Grip (300D) ... E+ £45
- Canon BG-E2 Grip ... E++ £79
- Canon BG-E5 Grip (500D) ... Mint £75
- Canon BG-ED3 Grip ... E++ £79
- Canon Powershot G3 ... E+ £89
- Canon Powershot S3 IS + Lenses ... E+ £149
- Canon Powershot S5 IS ... E++ £179
- Contax N Digital Body Only ... E+ / E++ £749-£999
- Kodak DCS520 Body Only ... As Seen £349
- Leica M8.2 Black Body ... E++ / Mint- £2,299-£2,599
- Leica M8.2 Chrome Body ... E++ £2,599
- Leica M8 Chrome (Upgraded) Body ... E++ £2,299
- Leica M8 Black Body ... E+ / Mint- £1,849-£2,299
- Leica Digilux 3 + 14-50mm ... E++ £799
- Leica Digilux 4.3 ... As Seen £99
- Leica Dlux 3 + Case ... Mint- £299
- Leica M8 Protector Case ... Ex Demo / E++ £35-£39
- Leica M8.2 Chrome Handgrip ... Ex Demo £135
- Leica M8.2 Handgrip - Black ... Mint- £119
- Nikon D2X Body Only ... E+ £849-£949
- Nikon D700 Body Only ... Mint- £1,599
- Nikon D300 Body Only ... E++ £949
- Nikon D200 Body Only ... Mint- £569
- Nikon D100 Body + MB-D100 Grip ... E+ £229
- Nikon D90 Body Only ... E+ £579
- Nikon D80 Body Only ... E++ £379
- Nikon D70 Body Only ... E++ £199
- Nikon MB-D100 Grip ... E++ £59
- Nikon MB-D200 Grip ... Mint £89
- Nikon WT-1 Transmitter ... E++ £139
- Nikon Coolpix 3500 ... E++ £39
- Nikon Coolpix 4500 ... E++ £99
- Olympus E30 + 14-42mm ... Mint £699
- Olympus E500 Chrome Body ... Exc £159
- Olympus Camedia C8080 ... E++ £179
- Olympus FL40 Flash ... E++ £99
- Olympus FL-BK01 Flash Bracket ... E++ £49
- Olympus FS-FP1 Flash Bracket ... E++ £199
- Olympus SRF-11 Ringflash Set ... Mint £449
- 40-150mm F3.5-4.5 Zuiko ... E++ £109
- 50mm F2 Zuiko Macro ... Mint- £329
- 50-200mm F2.8-3.5 Zuiko ... E++ £599
- Sigma 24mm F1.8 E DG ... E++ £269
- Sigma 30mm F1.4 DC HSM ... E++ £279
- Leica 14-50mm F2.8-3.5 Asph ... Mint- £399
- Minolta Dimage 7D Body Only ... E++ £225
- Panasonic DMC-L10 + 14-50mm ... E++ £349
- Panasonic L1 Body Only ... E++ £299
- Panasonic DMC FZ30 ... E+ £149
- Pentax Optio W10 ... Mint- £79
- Ricoh GR Digital II ... New £300
- Ricoh GR Digital Creative Set ... E++ £399
- Ricoh GX200 + Finder ... New £399
- Ricoh GX100 + VF Finder ... New £250
- Sony A700 + 18-70mm ... E++ £499
- Sony A350 + 18-70mm ... E++ £319
- Sony DSC-P200 ... E++ £129
- Sony HVL-F36M Flash ... E++ £119

Fuji Medium Format
- GA645 Pro + Strobe GA ... E++ £349
- GS645S ... E+ £249
- GX680 Mk1 Complete ... E+ £649
- GX680 MkII Complete ... E++ £849-£949
- GX680 MkIII Complete ... E+ £1,099
- 80mm F5.6 GXM ... E+ £299
- 135mm F5.6 GX (680) ... Mint- £149-£299
- 135mm F5.6 GXM (680) ... E+ / Mint- £249-£550
- 150mm F4.5 GXM (680) ... Mint- £399
- 180mm F5.6 GXM (680) ... E++ / Mint £399-£449
- 180mm F6.7 W (GX617) ... E++ £1,499
- 190mm F8 Soft Focus (680) ... E++ £499
- 210mm F5.6 GX (680) ... E+ / Mint £249-£499
- 210mm F5.6 GXM (680) ... E++ £299
- 250mm F5.6 GX (680) ... E++ £349
- 120 Insert (680) ... E++ £25-£35
- Angle Finder (680) ... E+ £125
- Focus Screen B (680) ... E+ £25
- Instant Film Holder Mk1 (680) ... E+ / E++ £69-£99
- Instant Film Holder MkII (680) ... E++ / Mint- £49-£75
- Matte Focus Screen (680) ... Mint- £25
- MkII Mag + 120 Insert (680) ... E+ £109
- MkII Mag + 220 Insert (680) ... E+ £109
- MkII Mag + 120 Insert (680) ... Exc / Mint- £49-£199
- MkII Mag + 220 Insert (680) ... E++ £125
- MkIII Mag + 120 Insert (680) ... E+ £99
- Pro Shade (680) ... E++ £99
- Remote Release (680) ... E++ £45

Hasselblad

- 503CW Gold Supreme ... Mint £3,499
- 503CW Complete ... E++ £1,599
- 503CX Complete ... E+ £699
- 503CX Chrome Body ... E+ £449
- 501CM Complete ... E+ / E++ £999-£1,199
- 501C Complete ... E+ / E++ £799-£1,099
- 500ELX Black Body ... E++ £449-£450
- 500ELX Chrome Body ... E++ £449
- 500ELM Chrome Body ... E+ £99
- 201F Complete ... E++ £1,250
- 2000FCW Complete ... E+ / E++ £699-£849
- 30mm F3.5 Cfi Fisheye ... E++ £3,299
- 40mm F4 CF FLE ... Exc / E++ £899-£1,199
- 50mm F2.8 F ... Exc £349
- 50mm F2.8 FE ... E++ £750
- 50mm F4 C Black ... E++ £399
- 50mm F4 C Chrome ... E+ £449
- 50mm F4 CF ... Exc / E++ £379-£499
- 50mm F4 CF FLE ... E+ / E++ £649-£749
- 60-120mm F4.8 FE ... E+ / E++ £749-£849
- 80mm F2.8 CF ... E+ £329
- 80mm F2.8 FE ... E+ £499
- 120mm F4 CF Macro ... E+ / E++ £599-£949
- 135mm F5.6 C Macro ... E+ / E++ £349
- 135mm F5.6 S-Planar Macro ... E++ £299
- 135mm F5.6 T* S-Planar ... E+ £299
- 150mm F4 C Black ... As Seen / E++ £149-£299
- 150mm F4 C Chrome ... Exc £149
- 150mm F4 CF ... As Seen / E+ £249-£399
- 150mm F4 CFi ... E++ £849-£899
- 150mm F4 Chrome ... E+ £249
- 160mm F4.8 CB ... E++ £649
- 180mm F4 CF ... E+ / E++ £499-£749
- 250mm F4 F ... E+ / E++ £279-£349
- 250mm F4 FE ... E+ / E++ £649-£999
- 250mm F5.6 C Black ... E+ / E++ £249-£299
- 250mm F5.6 C Chrome ... As Seen / E++ £149-£299
- 250mm F5.6 CF ... E+ £499
- 250mm F5.6 T* ... E+ £249
- 2xE Converter ... E++ £449
- Komura 2x Converter ... E+ £59
- Vivitar 2x Converter ... E+ / E++ £59-£79
- 70 Chrome Mag ... E+ / E++ £69
- A12 Black Mag ... As Seen / E+ £79-£99
- A12 Chrome Mag ... Exc/E++ £59-£179
- A12TCC Chrome Mag ... E+ £249
- A16 Chrome Mag ... E++ £99-£149
- A16S Chrome Mag ... E+ £69
- A24 Black Mag ... E+/E++ £49-£129
- A24 Chrome Mag ... Exc/Mint- £75-£125
- E16 Chrome Mag ... Mint- £279
- Polaplus Mag ... E++ £69-£79
- Polaroid 100 Mag ... E+ £55-£75
- Polaroid 80 Mag ... E++ £35
- Extension Tube (40630) ... E++ £45
- Extension Tube 10 ... E+ £35
- 4504 Pro Flash ... E++ £99-£119
- Acute Matte Screen ... Mint- £65
- D Flash ... E+ £199
- HC Prism ... Exc / E+ £45-£75
- HC1 Prism ... Exc / E+ £39-£45
- Meter Prism ... As Seen / E+ £49-£59
- NC2 Prism ... E+ £45
- PM Prism ... E+ / E++ £149-£169
- PM5 Prism ... E++ £249
- PME51 Meter Prism ... E+ £299
- PME90 Meter Prism ... E+ / E++ £299-£399
- SWC/M Viewfinder ... As Seen £65
- Waist Level Finder - Black ... E++ £35
- Winder CW ... E+ £249

Hasselblad H Series
- H3D Complete ... E++ £5,499
- H2F Body + Prism + Magazine ... E++ £2,999
- H2 Body Only ... E++ £999
- 35mm F3.5 HC ... E+ / E++ £1,299-£1,399
- 120mm F4 HC Macro ... E++ £1,450
- Phase One H10 Back ... E+ £1,250
- HM 16/32 Magazine ... E++ £299-£369

Hasselblad X-Pan Series
- Xpan II + 45mm F4 ... E+ / E++ £1,499-£1,699
- Xpan + 45mm F4 ... Exc / E++ £999-£1,099
- 30mm F5.6 Asph + Finder ... E++ / Mint £1,799
- 90mm F4 ... E+ / E++ £319-£349
- 49mm Centre Filter ... E+ £149
- Xpan Remote Control ... E+ £39

Large Format/Panoramic
- Arca Pro3 Monorail ... E+ £299
- Ebony 45SU Body Only ... Mint- £2,799
- Fotoman 45PS + 75mm F6.8 ... E++ £1,250
- Horizon 202 ... E++ £159
- John Nesbit 5x7 Field Camera ... E+ £399
- Linhof 220 ... E+ £249
- Linhof Copy Camera ... As Seen £159
- Linhof Technika III + 105mm ... As Seen / E+ £449
- Linhof Technika III Body Only ... E+ £399
- MPP Mark VI Field Camera ... E+ £249
- Silvestri T30 + 100mm F5.6 Apo ... E++ £1,199
- Sinar 10x8 P Monorail ... E+ £699
- Wista 45DX Field Camera ... E+ £599
- Wista 45VX Field Camera ... E++ £899
- 47mm F5.6 Super Angulon ... E+ £349
- 60mm F4 Apo Digitar ... E+ £299
- 65mm F5.6 Super Angulon ... E+ £399
- 65mm F8 Super Angulon ... E+ £179-£199
- 90mm F5.6 Super Angulon XL ... E++ £749
- 90mm F6.8 Angulon ... E+ £149
- 90mm F8 Super Angulon ... E+ £279-£299
- 90mm F8 SW Nikkor ... E+ £399
- 135mm F5.6 Apo Sironar N ... E++ £299
- 150mm F5.6 Rodagon ... As Seen £59
- 150mm F9 Apo Ronar ... E+ £199
- 150mm F5.6 Symmar S ... As Seen £125
- 150mm F5.6 Symmar ... E+ £149
- 150mm F9 G Claron ... E+ £159
- 180mm F5.6 Apo Symmar ... E++ £499
- 210mm F5.6 W ... E+ £199
- 210mm F6.8 Geronar ... E++ £249
- 210mm F5.6 Symmar S ... E+ £199
- 210mm F6.1 Xenar ... E++ £249
- 240mm F9 APO Ronar ... As Seen £149
- 2x Fidelity D/D/Slides 5x4 ... E++ £25
- 5x Fidelity D/D/Slides 5x4 ... E+ £45
- 5x Linhof D/D/Slides 5x4 ... E+ £40
- Arca F-Line Polaroid Mag ... E+ £199
- Calumet 6x7 R/F/Holder ... As Seen £75
- Fuji Quickload Holder ... Mint £59
- Horseman 6x7cm R/F/Holder ... E++ £199
- Linhof 6x6cm Rollex ... As Seen £75
- Linhof 6x7cm Super Rollex ... E+ £109-£125
- Linhof 6x7cm Super Rollex (S23) ... E++ £325
- Linhof 6x9cm Super Rollex ... E+ £249
- Polaroid 545i Mag ... E+ £45
- Wista 6x7cm R/F/Holder ... E+ / E++ £99-£129

Leica M Series

- M6 Jubilee Set ... Unused £4,999
- M6 Ein Stuck + 35mm F1.4 Asph ... Mint- £3,999
- M6TTL Titanium + 50mm F2 ... Unused £3,250
- M6 Royal Photo Society ... Unused £2,999
- MP Anthracite Body + Leicavit ... New £2,699
- MP 0.58x Chrome Body ... E++ / Mint- £1,599-£1,699
- M7 0.58x A-La-Carte Black Body ... Mint £1,749
- M7 0.72x Black Body ... E+ / E++ £1,450-£1,550
- M7 0.72x Black Body Only ... E++ £1,549
- M7 0.72x Chrome Body ... E++ £1,550
- M6TTL Millennium Body ... Mint- £1,750
- M6TTL 0.72x Black Body ... E++ £999
- M6TTL 0.72x Black Body Only ... E++ £999
- M6TTL 0.85x Black Body ... E++ £899-£949
- M5 Chrome Body Only ... E++ £750
- M4 Chrome Body ... E+ £599-£750
- M4-2 Black Body ... E+ £599
- M2 Chrome Body ... E+ £449
- MD2 Black Body ... E+ £399
- MDA Chrome Body ... E+ £499
- CL Black + 40mm + 90mm ... E++ £799
- CL Body Only ... E+ £249-£349
- Tri Elmar 16/18/21mm F4 Asph M ... E+ £1,750
- 18mm F3.8 Asph M ... Ex Demo £1,699
- 21mm F2.8 Asph M Black ... Mint- £1,599
- 28mm F2.8 M Black ... E++ £749
- 35mm F3.5 Chrome (M3) ... E+ £299
- 50mm F1.0 M Black ... E+ £2,699
- 50mm F1.4 M Black ... E+ £899
- 50mm F1.4 Summilux M ... E+ £1,099
- 50mm F2 Collapsible ... E+ £349
- 50mm F2.8 Chrome ... E+ £225
- 90mm F2 M Black ... E++ £649-£699
- 90mm F2.8 M Black ... E++ £599
- 90mm F4 Chrome ... E+ £99
- 90mm F4 Collapsible ... E+ / E++ £249
- 135mm F2.8 M Black ... As Seen £225-£250
- 135mm F4 Black ... E+ £249
- 135mm F4.5 Chrome ... As Seen / E+ £46-£99
- 135mm F4.5 Hektor ... E+ £145
- 135mm F4.5 Hektor ... As Seen £59
- 28mm F2.8 Rokkor M ... E+ £399
- 90mm F4 Rokkor M ... E++ £169
- 35mm F2 ZM - Chrome ... E++ £599
- 50mm F1.5 ZM - Black ... Mint £699
- 50mm F2 ZM Planar ... E++ £429
- Leica R to M Adapter ... New £50
- 12538 Hood ... E++ £35
- 12575 Hood ... E+ £30
- 12585 Hood ... Mint- £35
- 12586 Hood ... Mint- £45
- 16/18/21 Universal Finder ... Ex Demo £499
- 90mm Chrome Finder ... E+ £49
- A42 Swing Polariser ... E++ £85
- Bellows II + Hood ... E++ £145
- Handgrip M ... E++ £59
- ITOOY Hood ... E++ £59
- Leicavit - Black Paint ... New £399
- Leicavit - Chrome ... New £399
- Leicavit LHSA - Chrome ... New £399
- M2 Leather Case ... E+ / E++ £25-£30
- M3 Ever Ready Case ... E+ £30
- M6 Leather Case ... E+ / E++ £45-£59
- M6TTL/M7 Leather Case ... E+ £79
- Motor M ... E++ £279
- SF20 Flash ... E+ / E++ £79-£85
- SF24D Flash ... E++ / Mint- £149-£159
- Table Tripod 14100 ... E++ £35
- Universal Bellows 1 ... Mint- £199

Leica R Series
- R3 Gold + 50mm F1.4 ... Unused £1,750-£1,999
- R9 Anthracite Body ... Mint- £1,199
- R9 Black Body ... Mint- £1,199
- R8 Black Body ... E++ / Mint- £399-£449
- R8 Chrome Body ... E+ / E++ £399-£449
- R7 Black Body ... E+ £349
- R6.2 Chrome Body ... Mint- £799
- R6 Black Body ... E+ / E++ £399-£449
- R6 Chrome Body ... E++ £499
- RE Black Body ... E++ £199
- R4s Mod2 + Motor Drive ... E++ £259
- R4S Mod2 Black Body ... E+ £179
- R4 Black Body ... As Seen / E++ £99-£159
- R3MOT + Winder ... E++ £299
- R3 MOT Black Body ... As Seen £99
- SL2 Anniversary Body ... E++ £649
- SL MOT Black Body ... E++ £299
- SL Chrome + 50mm F2 ... E+ £249
- SL Chrome Body ... E+ / E++ £199-£249
- SL Black Body ... E++ £349
- 15mm F2.8 Asph Super ROM ... Mint- £2,999
- 21mm F4 R 3cam ... E+ £349-£399
- 24mm F2.8 R 3cam ... As Seen / E++ £199-£399
- 24mm F2.8 ROM ... Mint- £749
- 28mm F2.8 PCS Shift ... Mint- £950
- 28mm F2.8 ROM ... E++ / Mint- £649
- 28-70mm F3.5-4.5 R 3cam ... E+ £199
- 28-70mm F3.5-4.5 ROM ... E+ / E++ £319-£399
- 35mm F1.4 ROM ... Mint- £1,250
- 35mm F2 ROM ... As Seen / New £599-£799
- 35mm F4 Shift ... E+ / E++ £239-£395
- 35-70mm F3.5 R German ... E+ £449
- 35-70mm F3.5 R Japan ... E++ £299
- 35-70mm F4 ROM ... E+ / E++ £349-£450
- 50mm F2 ROM ... E++ / Mint- £299
- 60mm F2.8 Macro ROM ... Mint- £649
- 70-210mm F4 R 3cam ... E+ / E++ £349-£449
- 75-200mm F4.5 R 3cam ... E++ £249
- 80-200mm F4 ROM ... E++ / New £749-£999
- 80-200mm F4.5 R 3cam ... E+ £249
- 100mm F2.8 Apo Macro R 3cam ... E++ £950
- 105-280mm F4.2 ROM ... E++ £1,399
- 105-280mm F4.2 Vario ROM ... Ex Demo / New £2,499-£3,499
- 135mm F2.8 3CAM ... E+ £149
- 180mm F2.8 3rd Cam ... E+ £349
- 180mm F2.8 R 3cam ... Exc / E++ £399-£499
- 180mm F3.4 Apo R 3cam ... E+ £495
- 180mm F3.4 Apo Telyt ... E+ £399
- 180mm F4 R 3cam ... E+ £169-£299
- 250mm F4 R 3cam ... E+ / E++ £449
- 400mm F6.8 Telyt ... E+ £395
- 2x Extender R ... E+ / Mint £119-£189
- 2x Apo Extender R ... E++ / Mint- £450-£749
- 11842 Lens Head 400/560/800mm ... Mint- £3,499
- 11843 Focus Module 280/400mm F2.8 ... Mint- £1,650
- 11844 Focus Module 400/560mm F4 ... Mint- £1,399
- 11845 Focus Module 560/800mm F5.6 ... Mint- £2,150
- 14167 M-R Adapter ... E+ £75
- Angle Finder R (14300) ... E++ £125
- Motordrive R4 ... Exc £69
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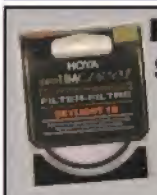

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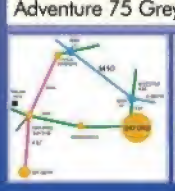

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NIKON 17-35mm f2.8 AFS ...£995-£1495
NIKON 17-55mm f2.8DX ...£645-£775
NIKON 20-35mm f2.8 AFD ...£445-£795
NIKON 18-70/135 DX AFS ...£165-£245
NIKON 18-200mm VR ...£375-£475
NIKON 28-45mm AI.scarce ...£475
NIKON 28-70mm f2.8AFS ...£895-£1295
NIKON 24-120mm/VR ...£225-£449
NIKON 35-70mm AF/D ...£345-£475
NIKON VR 70-200f2.8 ...£1145-£1525
NIKON 70-210AFD/70-300ED ...£225-£295
NIKON 80-200mm f2.8AFS ...£995-£1295
NIKON 50-300mm f4.5 1st Ver ...£1125
NIKON 300mmf2.8 AI/S ...£875-£1475
NIKON 300mm f4 ED/AFS ...£445-£795
NIKON 300mmf2.8AF-ED ...£1495-£1950
NIKON 300mm f2.8 VR,NEW ...£3745
NIKON 500mm f4 AF/S ...£3250-£4625
NIKON SB 29 MACROLITE ...£299
NIKON SB-21 MACROLITE-F3 ...£275
NIKON SB-17(F3) NEW? ...£199
NIKON DW1(F2)WLF.UNUSED? ...£195
NORMAN 400B PORTA-FLASH ...£625
NORMAN 200B PORTA-FLASH ...£425
OLYMPUS 20mm f2 ZUIKO MACRO ...£775
OLYMPUS OM4Ti.CHAMP.NrNew ...£795
OLYMPUS MACRO STAGE.ASNEW ...£795
OLYMPUS PEN FT,Bl+42mm f1.4 ...£645
PENTAX LX BODY/UNUSED ...£275-£875
PENTAX 35mm FISH SMC 6x7 ...£595
PENTAX 15mm SMC-M/A ...£375-£595
PENTAX 24mm f3.5.M42asnew ...£295
PENTAX FA 40 PANCAKE.asnew ...£199
PENTAX FA 50mm MACRO,asnew ...£275
PENTAX FA 100mm MACRO.NEW ...£395
PENTAX AF TAMRON 28-75mm f2.8 ...£275
PENTAX SPOTMETER/V/ASNEW £225-£295
POLAROID 180/190/195 ...£295-£495
PROFOTO 7B PRO-FLASH KIT ...£2695
PROFOTO 7B BATTERY ...£395
PROFOTO 7B MULTI-CHARGER ...£295
QUANTUM Q-FLASH(400ws) ...£ASK
ROLLEI 2.8GX ANNIVERSARY £1795-£2275
ROSS 10x8 Mahogany+Brass Lenses ..£neg
RODENSTOCK 55mm,75,90f4.5 ..£695-£975
RODNSTK-SINARON 115mm(10x8) ..£1375
RAYNOX 180deg PRO VERTER,new ...£545
ROLLEIFLEX-1,1929,CASED.CAP ...£995
ROLLEIFLEX WIDE ANGLE,Late ...£NEG
ROLLEI-SL35,GERMAN.BOXED,NEW? £NEG
ROLLEI 50.80,150mm HFT,SL66 ...£ASK
ROLLEI SL66 PENTAPRISM ...£175-£295
ROLLEI PQS50/PQ180f2.8.ASNEW ea£1895
ROLLEI PQ 110mm f2 ZEISS,NEW ...£2795
ROLLEI PQ 140-280mm.asnew ...£2275
ROLLEI AFM 35 Supercompact ...£245
SEKONIC L308/S METER ...£89-£115
SEKONIC L718/778 DUALSPOT ..£275-£495
SIGMA 180f2.8 1:2 MACRO,NAF ...£475
SIGMA 70-200mm f2.8DG/CAF/NAF ...£525
SIGMA 120-300f2.8DG,CAF,ASNEW ..£1775
SIGMA 170-500DG,CAF?NAF,SONY ...£545

SINAR NORMA 10x8&5x4.superb ...£1245
SINAR P2 5x4/asnew ...£NEG
SIGMA 14mmf2.8 PENTAX-AF ...£375-£495
SIGMA 10-20 CAF/NAF/PAF ...£275-£349
SIGMA 12-24mm CAF/NAF ...£445-£525
SIGMA 17-35mm,24-70 CAF/NAF ...£255
SIGMA 135-400 CAF/NAF ...£395
SONY 16-80mm ZEISS.asnew ...£475
SONY HDV Z1E PRO-CAMCORDER ...£2275
SONY HDV HC5 HIDef CAMCORDER ...£599
SONY PD150/170/UNUSED ...£875-£1495
SUNPAK AUTO-DX12R RINGFLASH ...£295
SUPER ANGULON/XL 58/65/75/90 ...£ASK
TAMRON 300mm f2.8 MF ...£395-£675
TOKINA 80-400mm.CAF/NAF ...£495
WALKER TITAN 5x4,superb ...£995
WIDELUX 150 PANORAMA(120) .£1445-£1995
WESTON EUROMASTER-11,NEWCELLS ...£159
YASHICA DENTAL-11,100mm MICRO ..£475
ZEISS BIOTAR 7.5cm f1.5(M42) ...£neg
ZEISS 40mm PQ.ROLLEI SL6008 ...£1895
ZEISS 120mm PQ Macro,SL6008 ...£1395
ZEISS 300mm f2.8APO CONTAX AE ...£POA
ZEISS 300mm f4 CONTAX AE ...£399-£525
ZEISS 21mm+FINDER-CONTAREX ...£695
ZEISS 35mm f2.BLACK-CONTAREX ...£995
ZEISS-HASSEL 300mmf2.8 S/ACHR ...£POA
ZONE-V1 SPOTMETER (NOT LED) ...£375
ZUIKO 24mm SHIFT/ASNEW ..£1495-£1995
ZUIKO 350mm f2.8(OM)BL.CASED ...£NEG

USED DIGITAL SLR CAMERAS AND LENSES
CANON 1DS MK111 ...£3950-£4275
CANON 1D MK111 ...£1995-£2575
CANON 1DS MK11 ...£1595-£2275
CANON EOS 1D MK11/n ...£895-£1425
CANON EOS 1DS/asnew ...£995-£1275
CANON EOS 1D ...£375-£545
CANON EOS 5D ...£795-£1075
CANON EOS 10D/D60 ...£145-£195
CANON 30D BODY/ASNEW ...£345-£425
CANON 40D/BXD/UNUSED ...£475-£575
CANON 20D + 18-55 ...£295-£395
CANON 10D BODY ...£165-£199
CANON 300-400D+18-55 ...£195-£375
CANON D2000 Classic DSLR ...£ask
BG ED3-D30.D60.10D ...£69 - £89
FUJI S1/S2/S3PRO ...£169-£399
KODAK P20 FLASH NEW ...£99
Kodak DCS Pro(C.N)/new? ...£695-£1695
Kodak DCS Pro14N/512 ...£545-£745
Kodak DCS 420.520C.760 ...£offers
LEICA DIGILUX-3 +14-50 ...£625
Minolta RD175(Dynax Mount) ...£offers
SAMSUNG GX20,14.6mp,NEW ...£549
SONY A100/350/700 bodies ...£189-£475
SONY VGC 70-A700 GRIP ...£145-£175
SONY 75-300mm/unused ...£125-£169
NIKON D70/70s/D100 ...£185-£295
MBD100 Grip/new(D100) ...£69-£99
Nikon D1/X kit/asnew ...£225-£495
NIKON D2H ...£595-£995
NIKON D2X/D2XS ...£795-£1275
NIKON D3.D700.D300/UNUSED? ...£ASK
NIKON D80 BODY ...£345-£425
NIKON D200/ASNEW ...£475-£599
OLYMPUS E500+14-45 ...£295
OLYMPUS HLD-2 GRIP+BTRY ...£225
OLYMPUS 14-54mm f2.8-4 ...£325
LEICA 14-50mm f2.8-4 ASNEW ...£525
PENTAX K10/20/100D+18-55 ...£ASK

HOYA 80/81/85ABC,ND2/4,FL-W,CIR-POL--—43mm-82m £ASK

PROFESSIONAL DIGITAL BACKS + BODIES
ALL MAKES OF NEW PRO BACKS SUPPLIED AT REALLY LOW PRICES!
Carnival 2020 Hassel-V sys ...£595
Contax 645 complete ...£995-£1495
Eyelike Pro scan back ...£neg
Hassel 555ELD body ...£1495-£1995
Kodak DCS-Contax/Mamiya ...£1795-£2195
Kodak DCS Pro+ Hassel V ...£2295
LEAF AFi/5+80AFD ...£8950
LEAF 22 MP.HASSEL H or V ...£neg
LEAF APTUS 65/75.(SPECIAL) ...£neg
Leaf Cantare-Hassel V ...£neg
Mamiya 645AFD comp/new ...£1075-£1575
Mamiya RZ Pro IID new ...£1995
Mamiya RZ Comp+Hassel Digiback ...£neg
Hasselblad ARC camera+45mm ...£2895
HASSEL V96C Digiback.asnew ...£NEG
HASSEL IMACON 384c 4SHOT 39mp ..£neg
PHASE ONE P25.HASSEL-V 22MP ...£neg
PHASE ONE P25-HASSEL-H.22MP ...£neg

LCD & VIDEO PROJECTORS
VARIOUS BY SONY.NEC, KODAK,SHARP.PANASONIC.ETC ...£Low
SONY VPLL-FM21 f2 PROJ LENS ...£2275

FIXED LENS DIGITAL CAMERAS
CANON POWERSHOT G10.SUPERB ...£325
CANON POWERSHOT PRO-1 ...£345
CANON POWERSHOT G2-G6 ...£99-£175
CONTAX TVS DIGITAL.Bxd.asnew ...£275
FUJI Finepix 7000 ...£75-£99
FUJI E900,9mp NEW ...£175
HP 967 (10.1mp) NEW ...£199
LEICA DIGILUX-1,asnew ...£295
LEICA D_LUX 2,UNUSED ...£275
LEICA D-LUX-3 UNUSED ...£425
Minolta Dimage Z2-Z5 ...£119-£149
Nikon Coolpix 5000/5700 ...from£69
NIKON P3(VR)8.1mp,NEW UK ...£175
NIKON COOLPIX P5000 ...£225
NIKON COOLPIX 4500 ...£175
Olympus E20 SLR.asnew ...£225
OLYMPUS SP510,NEW ...£199
Olympus Camedia C5050 ...£175
RICOH GR DIGITAL ...£185
RICOH GX100/+VF/NEW ...£195-£275
SAMSUNG i85 8.2MP.5x ...£129
Sony DSC-P10 5MP ...£89
SONY H9.15x,asnew ...£195
Sony DSC W/T**/asnew ...£95-£215
Sony DSC F717 classic ...£225
Various 2-12MP cameras ...£low

TEMBA HIGHEST QUALITY CAMERA BAGS—-WE'VE BAGGED THOUSANDS OF THESE FOR YOU. SIZES FROM DIGITAL COMPACTS, THROUGH DSLR KITS AND MEDIUM FORMAT OUTFITS.AT LOW LOW LOW PRICES

RAYNOX HIGH DEFINITION FRONT-LENS CONVERTERS TO FIT MOST COMPACTS,DSLR LENSES, CAMCORDERS, EXTRAWIDE&TELE.LOW PRICES

LARGE FORMAT-5x4,5x7,10x8 ETC
ARCA SWISS 5x4 ...£145-£945
CAMBO 5x4.10x8 ...£195-£995
DEVERE 5x4 ...£125-£275
GANDOLFI-ORIG/MODERN ...£ASK
GRAFLEX/GRAFLEX VIEW ...£ASK
HORSEMAN 5x4 ...£295-£995
LINOF 5x4MONORAILS ...£295-£1475
LINHOF TECHNIKA 5x4 ...£345-£1775
MPP 5x4 ...£245-£525
PLAUBEL 5x4 ...£225-£375
SINAR 5x4, 10x8 ...£345-£1725
LARGE FORMAT LENSES APLENTY ...£PLEASE ASK
WALKER TITAN 5x4,nice ...£995

DIGITAL CAMCORDERS
Canon XL1.XL1s Kits ...£1295-£1595
Canon XM1/asnew ...£595-£895
Panasonic 120 3CCD ...£295-£495
PANASONIC-PRO 100A ...£2245
PANACONIC DVC PRO ...£ask

SONY PD150/170/NEW ...£875-£1475
Sony DVD200/HC19E ...£175-£245
Sony IP1/5/7 NEW ...£375-£575
Sony VX1000/superb ...£495-£695
Sony VX2000 ...£775-£1295
SONY HDV Z1E Nice ...£2245
SONY HDV HC5,new? ...£545
Various amateur/pro camcorders ...£ask

BRONICA – LARGE STOCKS – PLEASE PHONE/EMAIL US

CANON AF
EOS 1DS MK111/UNUSED? ...£3750-£4275
EOS 1D MK111/UNUSED? ...£1795-£2595
EOS 1DS MK11,UNUSED ...£2795
EOS 1DS MkII ...£1775-£2375
EOS 1DS/BOXED ...£895-£1275
EOS 1D Mk11/n/boxed ...£825-£1495
EOS 5D ...£799-£1075
EOS IV/HS body/UNUSED ...£445 - £795
EOS 1NRS,10fps,Serviced ...£595
EOS 1/N/HS bodies ...£145 - £375
EOS 3/BOXED/ASNEW ...£195-£495
EOS 5.50D bodies ...£125 - £225
EOS 10/100.300/V/new ...£69 - £169
EOS 600/620/650 ...£45 - £85
EOS EF(manual) ...£49 - £89
EOS 500/N/1000/f/n ...£39 - £79
EOS 1X, 1X7 APS ...£89 - £145
EOS 1 Polaroid back ...£offers
20mm f2.8USM/asnew ...£195-£275
24mm f2.8/asnew ...£185 - £295
24mm TSE 45mm TSE/asnew ...£625-£895
28mm f2.8 ...from£99
28mm f1.8/NEW ...£275-£395
28mm f3.5 Nikkor.PC ...£995
50mm f1.4 USM/NEW UK ...£195-£299
50mm f1.8Mk11 ...£55 - £79
85mm f1.8 USM ...from £175
85mm f1.2L/L11 ...£1225-£1725
100mm f2/f2.8 Macro ...£225-£395
300mm f2.8L/IS ...£1895-£3495
300mm f2.8 SIGMA EX.NEW ...£1745
300mm f4 Sigma APO-HSM ...£475
300mm f4 L/IS/asnew ...£545-£1045
400mm f2.8L Mk1/11/IS ...from £2875
400mm f5.6 APO-SIGMA.HSM ...£575
500mm f7.2 SIGMA COMPACT ...£395
500mm f4.5L/f4-L IS ...£1895-£4695
600mm f4L/IS ...£4295-£5995
1000mm f8 Sigma.trunk ...£3795
10-22mm EFS/NEW ...£499-£695
16 – 35mm f2.8L/asnew ...£725-£995
17 – 40mm f4L/asnew ...£495-£575
20 - 35mm USM ...from £185
20 – 35mm f2.8L ...£375-£595
24 – 70mm f2.8L ...£695-£925
24 – 85mm USM ...£165-£245
24-135mm TAMRON SP ...£275
28 – 70mm f2.8L ...£475- £695
28 - 80mm f2.8-4 ...£545
28 – 105mm/MK11 ...£129 - £195
28 – 135mm IS/NEW ...£245-£395
28-300L-USM/ASNEW ...£1495-£1995
35 – 105.35-135 USM ...£85 - £165
35 - 350mm L ...£845-£1345
70/75-300mm IS/NEW ...£295-£415
50-500mm SIGMA-DG NEW ...£845
100-400mm L/IS/asnew ...£895-£1175
70-200mm f2.8SIGMA-DG ...£545
120-300mm f2.8 Sigma DG ...£1975
170-500mm SIGMA,asnew ...£545
Extender 2x,1.4x/11 ...£175-£225
SPEEDLITE 380-580EX11 ...£115-£325
PB-E2 Booster/unused? ...£145-£199
Command Back E1/BPE1 ...ea£125
Macrolite ML3/ asnew ...£95-£165
Pola-filter 400f2.8/600f4 ...£225
ACCESSORIES GALORE ...£PLEASE ASK

CANON MF--(CANON FD)
CANON F1N.asnew,UNUSED ...£1125
CANON F1N WL Finder.unused ...£195
CANON Speedfinder-Old F1 ...£275
CANON F1n(old)+Motor+250Mag ...£995
F1N/AE,various ...£225-£675
F1n (original) various ...£145-£445
F1,LAKE PLACID,used ...£495
F1n+Motordrive ...£695
BOOSTER FINDER,boxed,asnew ...£325
CANON PELLIX+50mmf1.4fl ...£299
Canon EF rare ...£225
T90,various ...£125-£225
A1,various ...£75-£185
AE1/Programme,various ...£59-£159
T50/T70/T80,various ...£45-£139
FTB/n,various ...£49-£175
15mm f2.8 fisheye ...£499
17mm f4.20mmf2.8/unused ...£245-£425
20-35mmL,24-35mmL ...£ask
24mm f2.8 ...£99-149
24mm f1.4L.superb ...£895
28mm,35mm,50mm.various ...£29-£99
28f2,35f2.85f1.8 ...£125-£225
35mm TILT/SHIFT ...£425-£575
100mm/Macro,135mm.200mm ...£45-£325
200mm f2.8/unused ...£175-£345
300mm f2.8,various ...£725-£1245
400mm f4.5,various ...£299-£495
600mm f4.5,800mm f5.6/L ...£Neg
NUMEROUS ACCESSORIES ...£Please ask

CONTAX 645 AUTOFOCUS
CONTAX 645 complete. various ..£995-1495
CONTAX 645 FLASHBRACKET ...£195
645+80mm+ Kodak Pro Digibackfrom £2795
645 Body ...£325-£595
35mm Distagon ...£1125-£1495
45mm Distagon/asnew ...£775-£1195
120mm Apo-Macro-Planar ...£1495
140mm Sonnar/asnew ...£775-£1195
210mm Sonnar/asnew ...£795-£1295
Battery Holder MP-1 ...£225
220 Vacuum Insert ...£209
120 Insert unused ...£ask
120/220 backs ...from £225
Polaroid Backs ...from £175
Accessories ...£Please ask

CONTAX REFLEX – PLEASE PHONE/FAX/EMAIL

CONTAX-G PLEASE PHONE/FAX/EMAIL

FUJI
FUJI GX617 Panorama+90mm ...£3395
FUJI GX617+105mm ...£2395-£2975
FUJI GX 617 body/unused? ...£1425-£2295
FUJI 90mm FINDER GX617 ...£395
Fuji GX680 MK1-111 ...£695-£1745
Fuji 680-III RFB+insert ...£495
GX 680 Accessories ...£ask
Fuji-W(5x4) 360mm f6.3 ...£725
Fuji SWD 65mm f5.6 ...£875
GA 645/Boxed unused? ...£345-£495
GS645+45/75mm ...£225-£375
GX/S Lenses-50to300mm ...ASK
GS/W690 6x9cm 65mm,90mm £550-£1195
GSW 680-111 Rngfd 65mm,rare ... £1275
GS670/690-90mm MKI-III ...£525-£995

HASSELBLAD
HASSEL HI,COMP/asnew ...£1975-£2495
HASSEL 50mm-H Superb ...£1645
HASSEL 80mm-H ...£745-£1175
HASSEL 120mm Macro-H ...£1495-£1995
HASSEL 210mm-H.user ...£1245
HASSEL 300mm-H,Superb ...£1975
HASSEL CW(+CX1)winder ...£245-£395
Hassel 140-280mm user ...£775
HASSEL 1.4PC MUTAR/new? ...£895-£1495

HASSEL 110mm f2 FE,asnew ...£1295
HASSEL 202FA COMP ...£1995
HASSEL 205 TCC comp ...from£2995
Hassel 205TCCPrototype ...£neg
903/905SWC/UNUSED ...£2995-£4295
EXPAN-11 + 45mm ...from£1399
EXPAN 30mm COMP ...£NEG
EXPAN 45mm/asnew ...£375-£575
EXPAN 90mm/asnew ...£445-£695
EXPAN LENSHOODS,GADGETBAG ...£ASK
PHASE 1 P25.22MP(V)/(H) ...£NEG
HASSEL 30mmCFi.ASNEW ...£3650
350mm f4 FE/unused? ...£2475-£3695
HASSEL 350mm f5.6CF ...from£675
500mm Tele-Apo_Tessar ...from£1695
50mm f2.8 FE,asnew ...£1195
ZEISS 2xMUTAR/ASNEW ...£575-£995
60-120mm FE. NEW ...£1995
60mmCFi/boxed/asnew ...£745-£1195
60mm CB./asnew ...£625-£895
H2 COMPLETE,NEW UK ...£3695
205FCC,complete,UNUSED ...£4995
500SWC/M Superwide ...£995-£1895
2000FCW+80mm-F+A12 ...from£795
500/553ELX Bodies ...£375-£995
553ELD Digital body/asnew ...£1275-£1995
503CW,complete/ASNEW ...£1225-£2695
503CX/CXI+80CF+A12 ...£895-£1375
500C/CM.complete Various ...£445-£995
500C.500CM Bodies ...£95-£225
500EL/M bodies ...£145-£275
28mm Macro-Componon ...£Neg
30mm Distagon/CF/UNUSED? £1675-£3795
40mm Distagon,C/T/CF/FLE ...£895-£1925
50mm f2.8 DistagonF/FE ...£525-£1195
50mm Distagon C/T/F/FI ...£325-£1595
60mm Distagon CT/CF/CFI ...£495-£1145
60mm Distagon f5.6 ...£ask
80mm f2.8 F/C/CT/CF-E ...£225-£775
100mm Planar T* ...£395-£795
100mm Planar CF/CFI ...£595-£1495
110mm f2 F/FE/NEW? ...£595-£1475
120mm f5.6/chr/Bl ...£425-£695
120mm Makro CF/i/CFE ...£795-£1995
135mm Makro-PlanarCF ...£ask
150mm F2.8 F/FE/NEW? ...£425-£1295
150mm F4 Sonnar CF/CFi ...£445-£1195
150mm Sonnar C/T ...£295-£675
180mm Sonnar CF/CFE ...£725-£1375
250mm C/CT/CF/CFi ...£375-£1395
250mm F4 F/FE/NEW ...£775-£1575
350mm f4 FE/NEW? ...£2475-£3995
500mm f8 Apo-Tessar ...£ask
140 – 250mm Variogon ...from £795
Extender 1.4E/2XE ...from £475
PM45/PME45/ASNEW ...£375-£1295
PM5/PME5/UNUSED? ...£245-£475
PME51/BXD/UNUSED? ...£275-£595
Magnifier PM/E 90.51,NEW ...£149
PM90/PME90/BOXED/UNUSED? £225-£795
NC2 Prism/Early Meterprism ...£69-£175
HC-3, HC-3-70 Prism ...£145-£275
A12,A16,A24/Latest/NEW? ...£89-£595
A24 back latest ...£169-£395
12-on/Pola-80 Backs ...£69-£99
70mm Magazines ...from £105
Pola100,Pola+,PolaCombi ...£69-£195
H1 Polaroid Back ...£245-£345
Tubes 8mm to 56E ...£49-£139
Bellows.Semi/Auto ...£195-£445
Pro-Lenshades,various ...£ask
Winder-F,Winder-CW ...£195-£395
Cable release-Winder CW ...£40
Filter 93 POLA/CR.NEW ...£ask
Filter series 60 CB1.5 ...£ask
Polarising Filter S60 New ...£185
Polarising Filter S70 NEW ...£225
Softar I,II,III S60 new ...£ask
Softar 1 series 70.NEW ...£175
IR release unit 555ELD,NEW ...£285
Step up ring 60-70 ...£ask
Flashguns/ Brackets ...£129
WELL-USED BODIES,LENSES ...£TO CLEAR
D-Flash-40./asnew ...£275-£425
HASSEL/METZ 4504 TTL FLASH ...£295

LEICA M
KONICA HEXAR-RF KIT ...£995-£1495
FOCOMAT 11c.(Last)+ILFD 500HD ...£Neg
LEICA M8.Bl/Chr/BXD UNUSED ...£ASK
LEICA M1.bODIES ...£695-£995
Leica M2 Black Paint.unused ...£neg
LEICA M3 BLACKPAINT.Orig ...£neg
LEICA M3 Exquisitely Painted Black ...£ask
Leica M3.late dw,glass p/p ...£ask
LEICA M3.No.700xxx(1stbatch) ...£neg
LEICA M4 BODY ...£595-£1195
LEICA M4-50th Anv.Black,ASNEW ...£neg
LEICA M5 BODY ...£595-£1295
Leica M6 Platin+50f1.4.unused? ...£4950
M6 TITANIUM,BOXED,UNUSED ...£1695
LEICA M6/TTL/UNUSED ...£545-£1395
LEICA M7/MP BODIES ...£1245-£1875
LEICA MDa DATASTRIP,Nice ...£845
90mm f2.8 ELMARIT-M,BOXED.NEW? ...£495-£895
90mm Summicron-M.Ch/Bl ...£575-£995
Leica Apo-Telyt-M 135mm f3.4,nice ..£1195
Leitz 400+560mmf5.6,Viso+R ...£1475
Leitz 400+560mmf6.8,Viso+R ...£1195
Coll.50mm Summicron-M*blackpaint£offers
Leitz Mooly Motor.Black.superb ...£offers
M6 Panda,very nice ...£ask
M4 Body.Chrome,boxed.UNMARKED £1875
M4-P,M4-2 bodies ...from £495
M4-P Winder,really nice ...£245
MDA-Datastrip body ...£995
MD2,black,un-common ...£795
M2-R,nice,rare ...£1595
M2/M3 body ...£395-£945
Leica CL bodies ...from£275
Minolta CLE bodies ...from£295
21mm f2.8/ASPH ...£995-£1795
28mm f2.8 Elmarit ...£595-£875
35mm f1.4 Summilux/ASPH ...£575-£2195
35mm f1.4 M3,boxed.asnew ...£1350
35mm f2 Summicron,MkIV ...£675-£845
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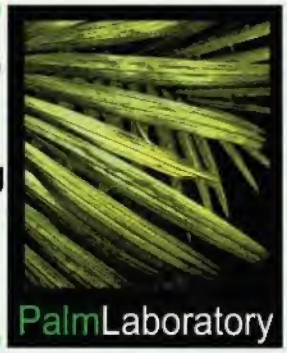

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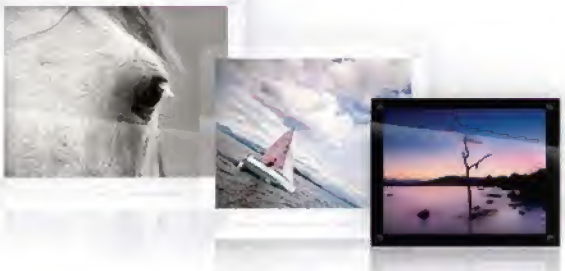

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Toyo Quick Roll slider QS ....EXC++ £289
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5X7 darkslides, Fidelity ....EXC++ £24
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Universal-Mamiya M645 adaptor ....MINT- £79
Universal-Olympus adaptor ....MINT- £79
Universal-Universal adaptor ....EXC+ £89
Universal-Universal adaptor ....EXC++ £98

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Zeiss Contarex
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Bronica RF645
Contax 645
Plaubel 67, 670, W67
Hasselblad H-series, V-series, Arc
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Ebony
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Horseman 6X12, 6X17
Fuji G617, GX617
Fuji TX-1, TX-2
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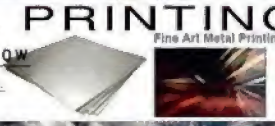

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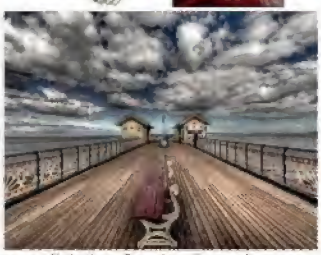

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ALL THAT MATTERS IS THAT WE CONTINUE TAKING PICTURES

ROGER HICKS is a much-published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife, Frances Schultz. Roger started photography as a teenager in the 1960s and worked professionally in a London advertising studio in the mid-1970s. He has been a freelance photographer/writer since 1981, contributing to many photography magazines, including 'Shutterbug' in America. Visit his website at www.rogerandfrances.com.

PLUS *ça change, plus c'est la même chose.* The more things change, the more they stay the same. We owe this *aperçu* to the resplendently-named Jean-Baptiste Alphonse Karr (1808–1890), sometime editor of *Le Figaro*.

It is true of photography in general, and of AP in particular. When AP was founded in 1884 the vast majority of the technology for today's film cameras already existed, though there was still plenty to be discovered and many connections to be made.

For discoveries, we might cite dye sensitisation (Traube, 1902) and chromogenic development (Siegrist and Fischer, 1912), both essential for integral subtractive colour films (Mannes and Godowsky, 1935).

For making connections, we could cite coating 'dry-plate' silver halide emulsion (Maddox, 1871) on flexible film (Goodwin, 1887), though Melhuish and Spencer had made a paper 'roll-film' holder as early as 1854. Or working out how, during the Second World War, to make hard lens coating a commercial reality.

The thing is, there are still patents for film and film-related technologies, to say nothing of optics, being granted today: there is no such thing as a fully mature technology. For further proof, consider that most Victorian of machines, the bicycle – and then consider carbon fibre frames and titanium metalwork.

We may assume, then, that while the most of the technology of digital imaging exists today, there are many things yet to be discovered, and plenty of connections yet to be made. One need only cite slood. What is slood? Don't know: it hasn't been discovered yet. For that matter, a couple of days before I wrote these words, I was talking to a research physicist about room-temperature superconductivity. His view was that it is only a matter of time. This will make an huge difference to a vast number of electronic devices, as will molecular data storage.

Yet, the fascinating thing is that this is simultaneously utterly relevant, and completely irrelevant, to all of us as photographers. We will go on taking pictures for the reasons we have always done – and even these are not always what they might seem. Despite the common cry of, 'It's the picture, stupid,' I can think of at least two other reasons to take pictures.

One is what I call 'phatic' photography. Phatic speech is social interaction: the way we say 'good morning' to someone, to acknowledge their presence and shared humanity. It does not convey new information. To see this in its full flower, go to the forums and look at the pictures that say, 'this is my cat, look at the bokeh behind it'.

The other is photography-as-sport. Go out for a walk, take some pictures. You get physical and mental exercise, and you enjoy yourself.

> **"Photography is a broad church and for 125 years 'Amateur Photographer' has been the photographer's 'Book of Common Prayer'"**

The thing is that although we will go on taking pictures for the same reasons, we will have many more options in how we take them. That's an important point: options. Change for the sake of change is not compulsory, at least in photography. We can still use film, or coat our own glass plates, or even make daguerreotypes if we want. We can shoot in colour, or black & white; we can print wet, or dye-sub, or inkjet. Photography is a broad church, and for 125 years, AP has been the photographer's Book of Common Prayer.

In these pages, for a century and a quarter, the Old Guard has raged against falling standards and everything being Too Easy, and the Young Turks have opposed them. Examples included enlarging versus contact prints: 'miniaturism' (they spluttered against 'postage stamp-sized negatives', and lumped Rolleiflex TLRs with Leicas in their condemnations); colour versus b&w; built-in exposure meters; autofocus; and, of course, digital versus film. Then time passes, and the Young Turks become the Old Guard, or perhaps, to continue the religious parallel, the young liberation theologians become bishops and archbishops.

Those among them who are not completely inflexible may also come to understand that actually, none of it matters all that much: it's just photography, not life and death. And so, my children, pax vobiscum, peace be with you. **AP**

amateur Photographer

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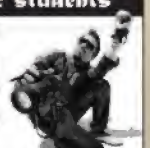

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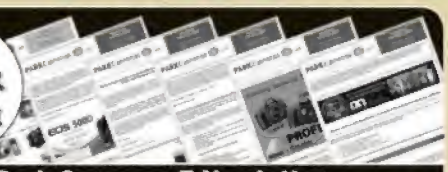

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